

FOLK DANCE CONFERENCE



1982

**SAN DIEGO STATE UNIVERSITY
SAN DIEGO, CA**

AUGUST 8-15, 1982



YUGOSLAVIA

BULGARIA

ITALY

ALBANIA

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SAN DIEGO STATE UNIVERSITY
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SAN DIEGO, CALIFORNIA

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Sponsored by the San Diego State University, the
San Diego State Department of Physical Education,
and the Folk Dance Federation of California, South

SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE

ABBREVIATIONS USED IN THIS SYLLABUS

bwd	backward
CCW	counter-clockwise
cpl	couple
ct or cts	count(s)
ctr	center
CW	clockwise
diag	diagonal
ft	feet or foot
ftwk	footwork
fwd	forward
H	hand
L	left (side or direction) foot, arm or hand
LOD	line of direction
M	man, men, man's
meas	measure
opp	opposite
pos	position
ptr	partner
R	right
RLOD	reverse line of direction
sdwd or swd	sideward
twd	toward
W	woman, women, woman's
wt	weight

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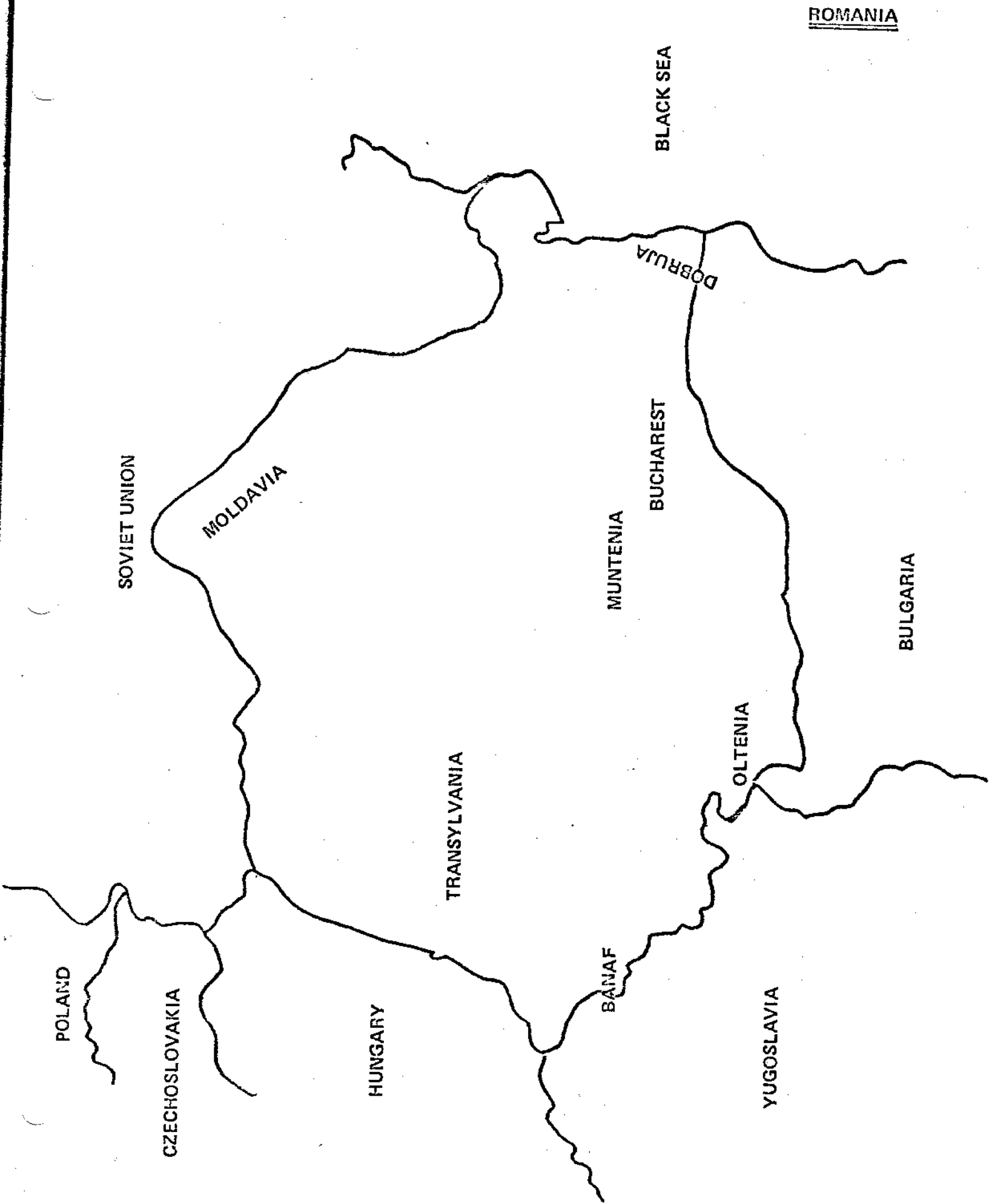
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SCOTLAND

AUSTRIA



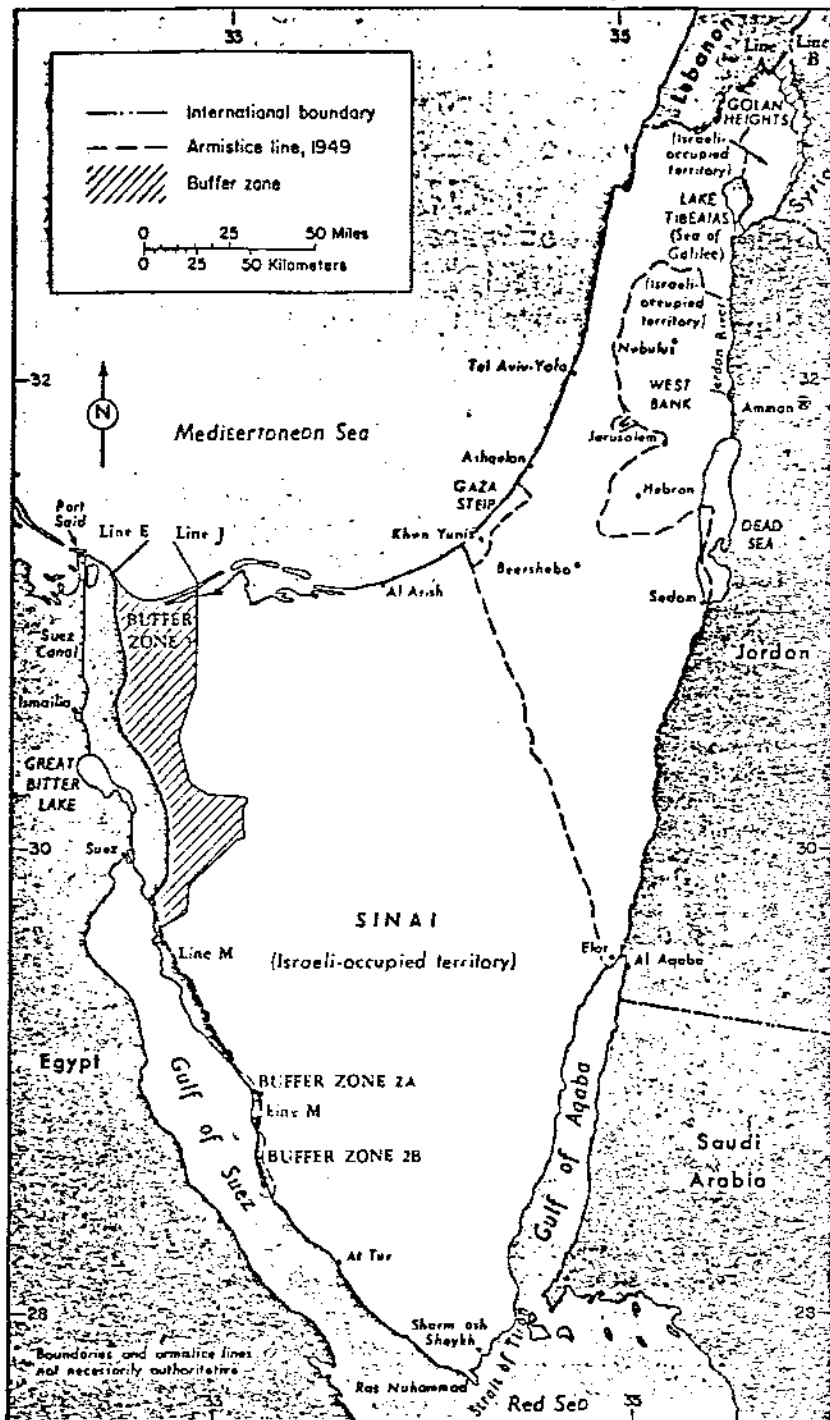
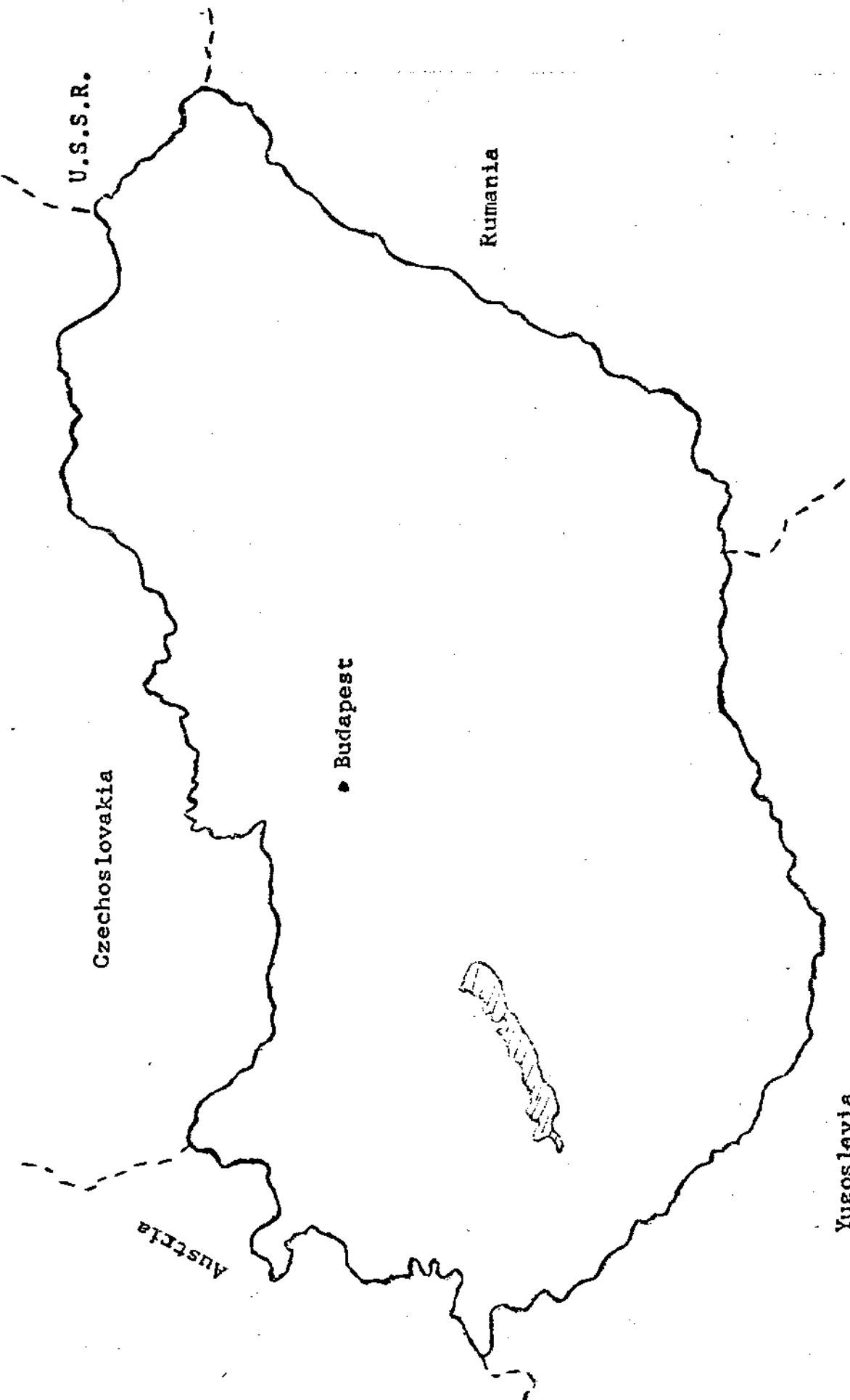


Figure 1. State of Israel and the Occupied Territories, September 1978



U.S.S.R.

Rumania

• Budapest

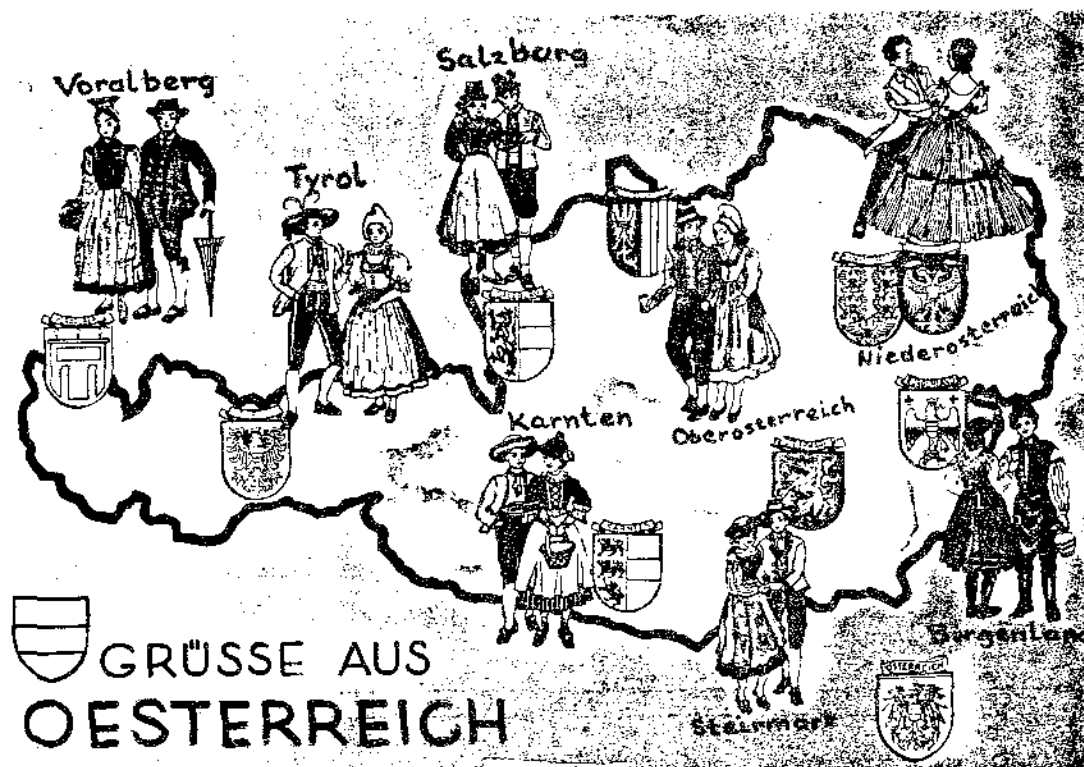
Czechoslovakia

Austria

Yugoslavia

HUNGARY

Presented by Morry Gelman



COURTING TYPE DANCES

The simplest form is the boy turning the girl under his raised hand, eight meas., in front of himself and spinning her like a top. In this way most of the Almerischen (Landler figure dances) begin. The turning of the girl must be very old, the wild Swiss Urs Eraf recorded this in 1525 on a sheet of paper, this can also be seen in Farmer-Breughezs paintings. Eight meas. of drehing, alternating with eight meas. of round dance in closed position forms the content of that style, of simple Almerish-Wallnerisch dancing which emerges under the name of "Schöns Dirndl Drah Di Um" in lower Austria, Styria and Carinthia.

Only in two areas do I know of the further development of such simple play of the joined hands to an artistic diversity: in the alpine south-west German and in Norwegian courting dances. Austria reaches the peak. Ever new possibilities come to light. Besides here there are two different development strains. The one way - and it is certainly the most original - aims at the continuous flow of movement. Names like "Wickeln," "Scheiben," dan "Radl," etc. indicate this. The other types, from the flow of movement, in which every position is only a transtion done in a fleeting wink to form a position, to hold it and in this fixed position to dreh (turn) in place. Whether it be in Muhlen (Mill), Fensterl (Window), Herzerlstellung (Heartform), etc. It is also to a certain extent a pose which aims more at the spectator than is made visible. The "Steirische" of the Salzkammrgut is besides decidedly a community bound form, in which all couples dance at the same time the same sequence of figures, whereupon the singing and paschen (clapping)

of the boys all together follows.

In Salzkammergut, there are namely no less than three related dances of this type danced, the "Schleunige," the "Landler" and the "Steirische." The most rigid community-form is the "Schleunige." It has a decidedly male character, with its stamping, jumping and walking. In the Landler, the boy begins to draw the girl into the dance. This too is still a community-form, but the couple dance character develops stronger and stronger. The typically male leg movements retreat, for it the arms comes into more dance use in the dreh (turn) and twisting and wrapping movements.

In the Steirischen on the other hand, the dancer dedicates himself completely to leading his partner. Thereby the dance is more tender and gentle and in a certain sense femininely tinged. The arms, which in the Landler is in the belt or shoulder level accentuate the horizontal, are now raised over the head, whereby the wrapped figures have an airy graceful effect. The forward movement is only hinted at. Strong leg movements as in the Schuhplattler and many of the hops of the Landler kind of dance are completely missing here. All actual movements are carried out by the upper torso and arms. Therefore the wrapping and twisting possibilities are created to the highest art. The dances of the land in front of the Alps remain simpler and the most original and mostly consists of only two to six figures, (Innviertler, Steinhauser).

The Almerische or Steirische begins usually with the boy turning the girl under his raised hand. In the land in front of the Alps, the boy circles his girl, doing it often in opposite direction. Then both hands are joined and twisted in many ways. Often the boy leads the girl also around himself. Then they again both turn under their joined hands, the so-called Walgen (Dishrag). This can be interrupted so that the girl comes to stand in front of the boy. The hands remain joined over the shoulders of the girl. With each step they look at each other a little, in which the girl turns a bit once to the left then to the right. The figures in which they remain for a while mostly have their own names, like the Joch (Yoke), Herzerl (Heart), Mühle (Mill), Fensterl (Window), Knoten (Knot), etc. The great Steirischen Figuren dances in which each couple simultaneously make the same movement and which have grown in number to 37 figures, obviously present the highest development stage under the influence of the Trachtenvereins.

Where dancing is well done, all of the movements proceed in a beautiful flow into one another. Even the "Ubersteigen" (Stepping) over the joined hands of the one partner, who must thereby bow or bend down--a possibility to come out of the wrapped up position without breaking the hold--should not entail any long hesitation. Only choreographed, artificial dances break the movement. Thus, in the dance of I. Daigl in Judenburg, in which he gathered together figures from the various areas of the Steiermark, and then altered them in various ways; he increased the number of figures in the dance with five figures of his own invention, and even in the "Bankerl" figure, in which the girl sits on the knee of the boy, it can easily be recognised that the dance is an artificial product.

It is by and large a question of taste, whether one wants to sit intimately with his sweetheart on a bench in front of other people, or if he would rather be where he can be along and undisturbed by anyone. I find, that what you wouldn't do in real life, should also not be done in dance. Above all, such a display is absolutely unlike the farmers ways. Even where a couple might very well be together by night in Fensterln (Window Courting), they certainly do not show this by day, and as a matter of course. That is a traditional, handed-down law. A dance, therefore, that goes against this law, shows itself, through this very defiance to rule, as unauthentic--not genuine. It is unnatural that at exactly the same time the whole group kisses in certain figures. It can very well happen in particular highpoints of the dance that two who know each other very well may give a kiss out of pure joy. But not as show or act on a stage and not exercised to a certain measure.

The ending or conclusion of the "Almerischen" by way of the round-dance is in a closed position. The music proceeds without exception in 3/4 time and binds mostly two parts to every eight meas. The old form lined up as many as six such Landler parts with each other and in between played the cadence of an ausgang (lead-in), in which the dancer lets go of the girl and stamped rhythmically.

In the fourth chapter we already spoke of the Landler of Oberosterreich, the dance of the hard and heavy grain earth, the plains and the gently undulating hilly land. Today, it is accentuated by the young men's groups and is carried on by them. Justifiably it is called the Ländler. One can distinguish them from the so-called "Landl," which is the heartland of Oberosterreich, or, however, with E.Hamza from a general differentiation. The "Land" means in our dialect, namely the general plains, as opposed to the mountains.

The dancing of the Landler entails much effort until one can master it.

"Not everyone can dance the Landlerisch
I can't myself, but my brother can."

Because in the Landlerishen the girl's role is quite an undertaking, and is generally underplayed. As in the farmers dances (or peasant dances) of the 15th and 16th Century or in the Norwegian Springing Dances the boy leads the girl out by the hand, turns her around alternately while the boy turns himself; he leads the girl around himself once, etc. Basically, the girl only comes along with the dancer. The boys are the ones who play the lead role. They make the twisted up step forms, and it is only the boys who sing. During the entire dance they scarcely give the girl even a glance. To a certain extent they dance "for themselves." It is a very masculine dance, which nothing else of the courting nature is tacked on.

The movement of the whole group is accomplished in completely even measured swinging and walking. In the evenness of the movement lies the highest art accomplishment, in which the Innviertel has carried this to its highest stage. According to even its complete carriage the Landlerisch is a decidedly noble dance. And here it

doesn't only count solely on watching the play of the hands, but also on the various styles of steps and hops. In the Traunviertler Landler, for example, the tip of the foot is placed in a way as if it is used as a stop, and then with the same foot you step out, it is the so-called, kick-off. Or the "Wischer" follows, in which the sole of the foot is shuffled over the floor in the step forward. The "Sprung" is mostly only a slight rocking motion, and more seldom an actual jump. On the other hand, in the Innviertel, one really hops, during which one bends the other leg at the knee joint and inclines it toward the back and the like. That is primarily the distinguishing feature of the two most important Landler types in Oberosterreich: The Traunviertler is "shuffled" and the Innvierler is "hopped."

Dance notes and history of Austrian Landler from "Die Volkstänze in Oesterreich und Verwandte Tänze in Europa," by Dr. Richard Wolfram, 1951.

Presented by Morry Gelman

BOARISCHER MIT PLATTLER

Austria

This is a schottis dance form called in Bavaria and Austria a Bayrisch-Polka or Bairischer, and stemming from the rheinlander of the 1800's. The variation with men plattling has been seen and noted in many parts of the Tirol in the 1930's and 1950's. This particular form is from Kals in East Tirol. The source notes, in Dr. Karl Horak's book of Tirolean dances (the man who gave us the Zillertaler Landler) says that the men often improvise their own rhythmic plattling and in many areas the couples change partners during the schottis.

PRONUNCIATION: Bore-ish-er mit plot-lure

RECORD: Morry Gelman presents Austrian Dances F-EP 505, Side 2,
Band 1.

FORMATION: Cpls facing LOD, W on M's R side.

STEPS: Schottis: Step L fwd (ct 1); close R to L (ct 2); step
L fwd (ct 3); touch R next to L without wt (ct 4).
Repeat with opp ftwk. W use opp ftwk.STYLE: Ftwk is flat footed, no hops, dips, bounces, etc.
Hands: When free place on hips

METER: 4/4 PATTERN

Meas.

INTRODUCTION: 2 measFIG. IPART I: COUPLE SCHOTTIS

1-2 With 2 schottis steps cpls move diag fwd away from ptr with 1 schottis step, then together with 1 schottis step. M start L, W-R.

3-4 Cpls take ^{upper limb, hands} ~~upper arm~~ pos and do 2 full smooth pivoting turns (2 steps per meas - 4 pivot steps) in LOD - do not hpp. M begin L, W-R.

5-16 Repeat meas 1-4, 3 more times (4 in all). On last 2 cts M turn W 1/2 CW, so both end facing LOD, W on M's R.

PART II: WOMEN SOLO SCHOTTIS - MEN PLATTLWhile the M plattl the W schottis alone in front of their ptr with slight movement in LOD.Women Schottis:

1-2 Starting R, do 1 schottis with turning motion to R to look at ptr over R shldr (this is done almost in place), then repeat with opp ftwk and direction looking at ptr over L shldr. Hands on hips with fingers fwd.

3-4 Moving slightly in LOD and pivoting once CW, step R,L,R,L.

Repeat meas 1-4 each time M start Plattler sequence.

Men's Plattler:

1 (slow count) Ct 1 - R hand hits R thigh
 2 - " " " " sole, to side/back
 3 - " " " " thigh
 4 - " " " L sole, front

2 Repeat meas 1.

3 (fast count) Ct 1 - R hand hits R thigh
 & - L " " L "
 2 - R " " R ft back, sole
 & - L " " L thigh
 3 - R " " R "
 & - L " " L "
 4 - R " " L ft front, sole
 & - L " " L thigh

4 ^{slow} ~~(fast)~~ Ct 1 - R hand hits R thigh
~~& - L " " L "~~
 2 - R " " R ft back, sole
 3 - Stamp R ft, arms up
 4 - Hold

5-8 Repeat Plattler meas 1-4 above except change meas 4 to the following.

(slow count) Ct 1 - Clap in front
 2 - Clap under R leg
 3 - Stamp R, arms up
 4 - Hold.

9-12 Repeat Plattler meas 1-4 above except change meas 4 to the following.

(slow count) Ct 1 - Step L make 1/2 turn L and clap hands
 2 - " R " " " " " hit L sole with R hand
 3 - Stamp L, arms up
 4 - Hold.

13-16 Repeat Plattler meas 1-4 above except change meas 4 to the following:

(slow count) Ct 1 - Clap hands in front.
 2 - Jump straight up, hit both soles with hands, ft back.
 3 - Land on both ft, arms up.
 4 - Hold.

FIG. II:

PART I:

The dance is repeated with variations to cpl schottis as follows:

1 M: Stepping L,R, move diag twd ctr and slightly LOD (cts 1-2); clap hands under raised L leg (ct 3); clap hands in front as L ft is returned to floor (ct 4).

W: Move diag away from ptr and slightly in LOD with 1 schottis step, begin R. W may pivot once CW on R, ct 4 if they wish.

- 2 Beginning MR, WL, cpls do 1 schottis twd ptr and join ~~upper-~~ arm pos.
- 3-4 Cpls do 2 complete CW pivoting turns moving LOD.
- 5-16 Repeat meas 1-4, 3 more times (4 in all). On last 2 cts M turns W 1/2 CW, so both face LOD, W on M's R.

PART II:

Repeat Fig. I, Part II, W Solo Schottis - M Plattl

FIG. III:

- 1-2 Repeat Fig. I, Part I, Couple Schottis, except M on meas 1, jump twd ctr onto both ft (ct 1); and hold (cts 2-4); while W schottis away from ctr (cts 1-4). Beginning MR, WL return to ptr with 1 schottis.
- 3-4 Ptrs then join in ~~upperarm~~ pos for 2 complete pivoting CW turns (4 cts per turn) in LOD.
- 5-16 Repeat meas 1-4, 3 more times (4 in all).

Repeat dance 1 more time (do twice in all).

Presented by Morry Gelman

FEISTRITZER LANDLER

Austria

The Feistritz Landler is a fine example of the 3/4 rhythm dance form that spread throughout the greater Danube valley during a 200-300 year period, from the eastern provinces of Austria bordering on Hungary and Slovenia, to the regions in the west of Salzburg, Tirol and upper and lower Bavaria. In this dance one sees the simple couple dance forms of drehing (girl turning), radln (wheel), muhlen (mill), joch (yoke), herzerl (heart), walgen (dishrag), done at a moderate tempo in a dignified manner, but always with the "dancer dedicating himself completely to leading his partner in a tender, gentle way."

The notes about Austrian dancing are translations from books and articles by Prof. Richard Wolfram, who has spent a lifetime of research and enjoyment of the Austrian folk dance heritage. Prof. Wolfram is 80 years old, living in Vienna and still writing, lecturing and researching.

(This dance was also presented by Walter Grothe at Stockton Folk Dance Camp, 1960.)

PRONUNCIATION: Fy-striz-er Lahnd-ler

RECORD: Festival 504 (EP) Side 2, Band 1

FORMATION: Cpls anywhere on floor facing LOD with W on M's R and inside hands joined and down.

STEPS: Landler style waltz: A Landler waltz is a more uniform step on each of the 3 cts, 1,2,3 with a slight accent on ct 1. This is also more distinctive when the couples are doing a 3/4 turn; the Landler turn is almost a uniform rotation with more or less equal steps. When talking to Austrians about it they immediately start to explain in terms of the way the music is played, the tempo is always referred to.

STYLE: Flat footed ftwk throughout dance.

NOTE: Figures always start on the upbeat of the 8th meas.

During each meas you never stand still, but are either marking time in place, doing a waltz or Landler step.

Begin each figure with ML and WR.

METER: 3/4

PATTERN

Meas.

INTRODUCTION: 2 Chords

FIG. 1: TURNING OF THE WOMAN

1-2 Cpls swing joined inside hands slightly fwd and back while doing 2 waltz steps in LOD. M begin L, WR. M free hand hangs at side, if wearing suspenders thumb is hooked in suspenders, WR hand on waist fingers back.

- 3-8 Raising MR and WL hands, W turns CW (R) in front of M 3 times with 6 waltz steps. Cpls move in LOD and M stamps on ct 1 and 3 of each meas. M begin waltz with L, WR.

FIG. II: YOKE (Behind the neck)

From this point on the cpls do a slightly quicker Landler step (uniform stepping).

- 1-2 As W come around to face ptr, cpls join both hands. W continue turning CW (R) as M lowers R hand (WL), W turns under raised hands (ML-WR) and M turns 1/4 CCW (L) to end with R hips adjacent and ML-WR hands behind M neck and MR and WL hands behind W back and low. *In front of back.*
- 3-7 Cpls rotate CW with 5 Landler steps.
- 8 M raises L (WR) hand and turns W CCW (L) to unwind her.
- 9 Reverse Yoke: M rewinds W with opp hand work so that they end with L hips adjacent, MR_WL hands behind M neck and ML-WR hands behind W back.
- 10-15 Cpls rotate CCW with 6 Landler steps.
- 16 M raises R (RL) hand and turns W CW (R) and unwinds her.

FIG. III: HERZERL (Heart)

- 1-2 M raises R (WL) hand and turns W 1/2 CW to end on M R side with both facing same direction. MR-WL hands are extended fwd at chest ht.
- 3-7 Cpls rotate CCW (L) with 5 Landler steps.
- 8 Reverse Herzerl: M moves W to his L side as both turn ^{1/2}individually to their own R, ML-WR hands are now on W L hip, MR-WL hands are extended fwd at chest ht.
- 9-15 Cpls rotate CW (R) with 7 Landler steps.
- 16 MR-WL hands are raised and W makes 1/2 turn CCW (L) to unwind. Cpls end with M back to ctr and W facing M.

FIG. IV: WALGEN (Dishrag)

- 1-4 M and W each do 2 walgen (dishrags), turning alternately in LOD, with joined hands raised and kept over head. W starts turn CCW (L) on 1st meas, then M turns CW (R) on 2nd meas; repeat turns again.
- NOTE: These are reverse turns.
- 5-8 Pursuit: With M facing LOD and W facing M, M puts joined hands on W hips and pushes her in LOD (bkwd) with 4 Landler steps. During the last 2 meas M stamp-steps fwd 4 times on cts 1 and 3, 1 and 3.

FIG. V: CCW WALTZ

- 1-8 Cpls in Viennese pos do 8 waltzes turning CCW (L) while moving in LOD.
Viennese pos: ML-WR hands joined on M L hip, MR-WL hands joined in small of W back. (Pull bk from ptr in order to complete turns.)

FIG. VI: REACH-OVER (W back cross hold)

- 1 Turning L hip to L hip and releasing ML-WR hands, ML hand then reaches over WL arm (MR and WL hands joined and down), ML-WR hands are joined at W lower back. *(arms straight)*
- 2 Cpls rotate CCW in place with 7 Landler steps.

FIG. VII: BOTH BACK-CROSS HOLD

- 1-2 M bends over and turns $1/4$ CCW (L) and slips under ML arm. Lower ML and WR hands and both turn $1/2$ (W CCW (L), M CW (R)) under MR-WL until back to back. Raising MR-WL and lowering ML-WR, both move slightly to own L until R hip to R hip, with ML-WR hand in small of M back.
- 3-8 Cpls rotate CW in place with 6 Landler steps. Continue through 4 meas of Cadence.
- 1-2 CADENCE: M stamp L,R,R,L(cts 1-4); hold (ct 5); stamp R-L (cts 6-7); hold (ct 8). W keep time in place.

FIG. VIII: W LEAD AROUND

- 1-4 M bends over and turns $1/4$ CW (R) and slips under WR arm. M raise and turn W $3/4$ CCW (L) under raised hands (ML-WR) to face ptr. Release hands and rejoin L to L under ML arm pit as W circles CCW around M to end slightly behind and to R of M then reaches fwd and they join R hands.
- 5-8 In this pos, cpls rotate CCW (W fwd, M pivoting) in place with 4 Landler steps.
- 9 Reversing pos, W moves behind M to his L side so that R hands are now under R arm pit and L hands are extended fwd.
- 10-16 Cpls rotate CW, (W fwd, M pivoting) in place with 7 Landler steps. Continue through 4 meas of Cadence.

FIG. IX: BOTH TURN INDIVIDUALLY

- 1-2 Releasing L hands, M backs out under raised R hands (2 cts), simultaneously the W starts turning CCW under raised R hands while moving LOD.
- 3-4 W moving bkwd in LOD, M turns CW (R) under joined R hands (2 meas, 6 ct turn).
- 5-6 W repeat CCW turn under R hands, M moving fwd in LOD.
- 7-8 M repeat CW turn under R hands, W moving bkwd in LOD.

- FIG. X: ARMS SWING & HANDS ON HIPS WALTZ
- 1-4 With R hands joined and held low, cpls move with Landler steps (W moves bkwd, M fwd) while slowly swinging joined hands in and out (one swing per meas).
- 5-8 Repeat Fig. IV, meas 5-8 (Pursuit)
- 1-2 CADENCE: M stamp L,R,R,L (cts 1-4) hold (ct 5); stamp R-L (cts 6-7); hold (ct 8). W keep time in place. M have back to ctr and take W in shldr-shldr blade pos.
- FINAL WALTZ:
- 1-8 The dance closes with a landler in shldr-shldr blade pos, cpls turn CW or CCW.

Finish in Herzerl, with W on M's L side.

1982 SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE

Presented by Morry Gelman

KNOEDELDRÄHNER
Austria/Germany

The name of the dance translates, "Dumpling Turner," and is a mazurka form. The dance was originally noted by Mermann Juelg, Montan, Bozner Unterland in Southern Tirol, and was completed by Dr. Karl Horak.

RECORD: FESTIVAL, 505, Side 2, Band 2 (speed record to 35 rpm)
TANZ

FORMATION: Cpls anywhere on floor with W on M's R, facing LOD.
Hands are joined in front in promenade pos, R over L.

METER: 3/4 PATTERN

Meas.

INTRODUCTION: 4 meas

DANCE:

- 1-4 Beginning on outside ft (ML, WR), do 12 running steps in LOD, with accent on 1st ct of each meas. Turn 1/2 twd ptr (MR, WL) on last ct of meas 4.
- 5-8 Beginning on ML, WR, do 12 running steps bkwd in LOD. Turn 1/2 turn twd ptr on last ct of meas 8 to again face LOD.
- 9-10 Beginning on outside ft, do 6 running steps. Cpls rotate CW in place with M moving fwd and W bkwd. M turn 1/2 to R and W 1/2 to L on last ct of meas 10.
- 11-12 Continue rotating CW with 6 running steps, M moving bkwd and W fwd. On last 2 cts of meas 12, cpls release L hands with M placing W on his R side. End with W on outside of circle.
- 13-14 With R hands joined, W turns twice CW (R) under raised R hands, while M do 6 small steps in place.
- 15 M turns once CCW under raised R hands, while W does 3 steps in place. M begin L, W R.
- 16 M stamp twice ^{4/4} in place (cts 1-2) while cpls reform promenade pos.
Repeat dance 5 more times (6 in all).

Presented by Morry Gelman

NEPPENDORFER LANDLER
Austrian

The dance is reminiscent of the Landler forms of upper Austria, although the music and the costumes of the group who performed it at the Linz festival in 1980, indicated strong slavie influences. The dancers were decendants of Austrians who lived in Silesia for some 200 years and returned to Austria proper after World War II (Silesia was the northern most province of the old Austria/Hungarian empire, and is part of Poland today).

PRONUNCIATION: Nep-pen-door-fur Lahnd-lue

RECORD: Morry Gelman presents Austrian Dances, F-EP 505, Side 1, band 2 (miss labeled band 1)

FORMATION: Cpls facing with M back to ctr. R hands joined at shldr ht.

STEPS: Waltz and dreher (turning)

STYLE: Use flat footed steps throughout dance.

METER: 3/4

PATTERN

Meas.

INTRODUCTION:

1-4 M stamp L,R,L on meas 3 and R on meas 4, ct 1.

FIG. I: M AROUND W, W TURNS

1-8 Beginning L, M do 8 waltz steps once CW around W who turns 3-4 times CCW (L) in place with 8 waltz steps (beg R), under joined raised R hands. M L hand on hip with fingers fwd, W L hand in small of own back.

FIG. II: W TURNS UNDER, M DUCKDS UNDER

1 Cpls move in LOD with W turning CW (R) once with 3 steps under raised R hands, while M move LOD with 3 steps - M begin L, WR. ML hand on L hip, W L hand in small of own back.

2 M turns once CCW (L) (ducking under) joined R hands while W moves in LOD with 3 steps. ML hand in small of W back.

3-6 Repeat meas 1-2, 2 more times (3 in all).

7 W turns CW (R) under raised R hands while cpls move in LOD with 3 steps.

8 M DOES NOT duck under joined R hands, W finishes with 1/2 CW turn under raised R hands and both end facing LOD in varsouvienne pos with L hands joined and extended in LOD.

FIG. III: WALTZ IN LOD

1-8 In varsouvienne pos, cpls do 8 waltz steps in LOD. On 8th meas M bring joined R hands over W head; cpls end facing each other with both hands joined and crossed (R over L).

FIG. IV: DISHRAG

- 1-2 Cpls simultaneously do a "dishrag turn" with 6 steps under raised joined hands, moving in LOD - M turn CCW, W-CW. Hands at shldr level throughout turn. No dipping.
- 3-8 Repeat meas 1-2, 3 more times (4 in all).

FIG. V: W WALTZ AROUND M

- 1-4 Releasing L hands, M stamp once on ct 1, meas 1, then face LOD, while W beg R do 4 waltz steps CW once around M with R hands joined high, ~~free~~ hand on hip with fingers fwd.
- 5-8 Cpls release R hands and join both hands (ML to WR and WR to WL), which are extended out at shldr ht with R hips adjacent. Cpls rotate CW once in place with 4 waltz steps.

FIG. VI: WALTZ

- 1-8 Cpls join in social dance pos and waltz in LOD.
- Repeat dance from Fig. I, 2 more times (3 in all).

Presented by Morry Gelman

NIEDER BAYERISCHE MAZURKA
Germany

This couple dance from the Lower Bavaria was learned by Morry Gelman from folk dance groups in Munich. It is danced widely throughout the area. The dance was originally written up in Spinnradl Unser Tanz by Schutzenberger & Derschmidt.

PRONUNCIATION: Nee-der Bigh-rish-eh Man-zoor-kah

RECORD: Tanz (EP) 58106 or
Festival 502, Side 2, Band 1

FORMATION: Cpls in a circle, M with back to ctr, hands joined straight across with ptr.

STEPS: Mazurka Step: Step L fwd, bend slightly (ct 1); step R fwd, straighten body (ct 2) hop on R (ct 3). Ftwk is described for M, W use opp ftwk..

3/4 METERPATTERN

Meas.

INTRODUCTION: 4 measFIG. I:

- 1 Step in LOD on lead ft (ML, WR) (ct 1); cross free ft over lead ft and touch toe to floor twice (cts 2-3).
2 Repeat meas 1 with opp ftwk and direction.
3-4 Release hands and place in small of own back, move in LOD with two (2) three-step pivoting turns. Finish in closed social dance pos facing LOD. M begin L, W R.
5-6 Two (2) Mazurka steps moving vigorously in LOD. M begin L, WR.
7-8 Cpls turn once CCW in place with 6 walking steps. M begin L, WR.
9-16 Repeat meas 1-8.

FIG. II:

- 1-4 Repeat Fig. I, meas 5-8 (2 Mazurka steps in LOD, cpls turn CCW in place).
5-6 Releasing M R, W L hands, W walk twd ctr with 3 steps - step R,L,R; W then make 1/2 turn CCW (R) and walks out to place with 3 steps - L,R,L. M mark time in place.
7-8 W turn CW (R) twice with 6 steps, beginning R under joined hands (ML, WR).
9-16 Repeat meas 1-8.

Repeat dance from beginning.

Presented by Morry Gelman

ROSENTERLER STEIRER
Austria

Kärnten (Carinthia) is a province of lakes, river valleys and mountains along Austria's southern flank where it shares a common border with Slovenia. There is a significant Slavic speaking minority in Kärnten today, a holdover from the Empire days. The landler dance form of upper Austria and Styria has also developed in this southern province as seen in this arm figure dance from the Rosental. The Carinthians as do their Austrian countrymen in upper Austria, enjoy singing the four-liners which express their rural philosophy and their way of life.

PRONUNCIATION: Rose-en-tah-ler Sch-tie-rur

RECORD: Morry Gelman presents Austrian Dances F-EP 506

FORMATION: Cpls face LOD with W on M's R. Hands are joined in "back-cross-hold" (R in R and L in L behind backs with *WL over R*), *W R*

STEPS: Waltz in 3/4 time.

ft Single Stepping: Step fwd on outside ft on ct 1 of each meas. On each fwd step, free knee is raised slightly ~~up~~ under body (do not swing ft fwd).

STYLE: Flat footed ftwk throughout dance.
Hands: When free place on hips with fingers fwd.

METER: 3/4 PATTERN

Meas.

INTRODUCTION: 2 meas

PART A: STEPPING & SINGING: *Staic*
1-8 Cpls do 8 "single steps" fwd in LOD, begin on outside ft.

PART A, FIG. I: W DANCE OUT
1-2 Cpls do 2 waltz steps in LOD, begin on outside ft.

3 Ptrs turn 1/2 away from each other to face RLOD.

4 W duck under joined L hands, then both turn CW ^(R) while W crosses ~~behind M~~ to face LOD. W ends behind M R arm.

5-6 With hands on M waist (L on L waist, R on R waist) cpls waltz in LOD as M looks over R shldr at W; cpls continue waltz in LOD as W moves to M L side and M looks at ptr over L shldr.

7-8 M backs out under joined L hands as he turns W CW (R) *end of line* once to outside of circle. W ends on M R side with both facing LOD and quickly release then join hands in "back-cross-hold."

- 1-8 REPEAT FIG. I - On 8th meas finish the full CW turn of W to face each other with ~~R~~^L hands held high to form a window and ~~L~~^R hands between cpls at waist ht. M back to ctr.

INTERLUDE:

- 1-2 Cpls release L hands, M turns W (free hand on hip or free at side for both), CCW ~~1-1/4~~^{1-1/2} to end facing LOD with joined R hands ~~held low~~^{joined fwd at waist ht} in front of W and L hands joined ~~behind M back~~^{at waist}.

PART B:

- 1-8 Repeat "Stepping and Singing" of Part A.

PART B, FIG. I: M DUCKS OUT, W TURNS, M AROUND W

- 1 M leaps (stamps) onto L while bending over and turning 1/4 turn (bk to ctr) CW in place under joined L hands. W keeps time in place.

- 2 M straightens up, turns W once CCW (L) to end facing ptr with R hands held high to form a window and joined L hands between cpls at waist level.

- 3-7 Cpls release R hands, M ^R place them on own hip. ^{M R H is small of H, pds out} L hands are joined high as W turns CW (R) in place with small quick walking steps (1 step per ct), while M walks twice CCW around W (1 step per ct). (Number of W turns is not fixed, 4 or 5 can be done depending on speed of turn.) W ends facing LOD.

- 8 M turns 1/2 CW after he passes in front of W to back into W extended L arm (ML is now behind his back). Join R hands with W behind W back. End in "back-cross-hold."

PART B, FIG. II: W DANCE OUT, M DUCK OUT

- 1-2 Repeat Part A, Fig. I, meas 3-4 (cpls face RLOD, W ducks out under L arm. Both end facing LOD with W behind M R arm)

- 3-4 Repeat Part B, Fig. I, meas 1-2 (M stamp L as he ducks and backs out under L arms, turns W CCW to end facing each other - R hands held high to form window). (A)

- 5-7 Repeat Part B, Fig. I, meas 3-7 (M moves once CCW around W as W turns CW 3 times in place.

- 8 M backs into extended L arm of W. Cpls end in "back-cross-hold."

INTERLUDE:

- 1-2 Cpls do 2 "single steps" fwd in LOD.

REPEAT PART A & B

PART A: Step/Sing; Fig. I; Fig. I; Interlude.

PART B: Step/Sing; Fig. I; Fig. II; Interlude.

PART C:

- 1-8 Repeat Part A, Stepping & Singing.

- 9-16 Do 8 waltz steps in LOD in shldr-shldr blade pos.

Nachstehend eine kleine Auswahl von Vierzeilern:

1. Das steirische Tanzen
kann nit an iada,
kann selba nit recht,
aber meine Brüada. The Steierische dancing
Not everyone can do
I can't do it right myself
But brother really can.
2. Der Tanzboden is luckat,
mei Diandl is kloan,
wanns ma durch abi schlupfat,
was tat i alloan. The dance floor has holes
and my girl is small
If she should slip down into one
what would I do all alone.
3. Das Tanzen ist lusti,
geht olls umadum
dahoam lauft di Maus
mit'm Geldbeutel um. Dancing is fun
Everybody goes round and round
Back at home the mouse is
running all around with the money
bag.
4. Bin a lustga Bua,
ikriag Dirndln grad gnuu,
vor an traurigen Mann
laufns alle davon. I'm a happy guy
I get a plenty of girls
But they all run away
from the guy who is unhappy.
5. Mei Voda hat's g'sagt
und mei Muada sagt's a,
wannst as Diandl willst liabn,
muabt as heiratn a. My father has always said
and my mother did to,
If you want to make love to a girl,
you have to marry her too.
6. Schlus:
Jetzt ham ma halt gsungen;
jetzt hear ma halt auf,
auf an steirischen Tanz
g'heart a Walzerle drauf. Now that we have sung
Now we will stop.
A waltz belongs at the
end of a Steierisch dance.

The above is a small choice of four-liners.

Presented by Morry Gelman

S'SUSERL
Germany

This zwiefacher was learned by Morry Gelman from folk dance groups in Munich, Bavaria. It is also danced in other villages and towns in the Lower Bavaria area of Germany. When the name is printed in both upper and lower case the first "s" is small.

PRONUNCIATION: Soo-zer-el

RECORD: RCA LP PJL 1-4187, or
Festival ZBS 7904 (45), Side 1, Band 1

FORMATION: Cpls at random in closed pos or shldr-shldr blade pos. Note when in closed pos M-L and W-R hands are joined and straight down with hands inverted.

STEPS: Drehers (turns) in 2/4 and 3/4 meter. Rotation is uniform, i.e., no dips, flat-footed.

D = pivots in 2/4 meter

W = flat footed two-steps (waltz) in 3/4 meter

METER: 2/4 and 3/4 PATTERN

Phrase A: D D W D D W D D W W

Phrase B: D D W D D / D D W D D

Instrumental A A B A B A

Verse 1
(vocal) A A B A B A

Interlude
(instrumental) A

Verse 2
(instrumental) A A B A B A

Ending
(instrumental) A B A

Lyrics:

1. Tanzn taat i gern wenn i no dös deandl hätt
(I'd like to dance, if only I had a girl)
s'Suserl will gor net hörn s'Suserl dös nett
(Susie won't hear of it, Susie the nice one)

Tanzn taat i gern wenn i no dös deandl hätt
s'Suserl will gor net hörn s'Suserl dös nett

Wei's net därf net an loa furt geh därf
(Because she's not allowed, not allowed to go out alone)
Wei's net därf net an loa furt geh därf

Dös waar schö hon i glei d'Muatta g'fragt
(That would be nice, I asked her mother right away)
Därf i mi'n Suserl geh ja hot sie g'sagt
(Can my Susie go, Yes she said)

Weis net därf net an loa furt geh därf

Weis net därf net an loa furt geh därf

Dös waar schö hon i glei d'Muatta g'fragt

Därf i min Suserl geh ja hot sie g'sagt

2. Auf gehts heit weil i no dös deandl ho
(We dance today, because I have my girl)

s'Suserl is hoit mei freid weis' tanzn ko
(Susie is my joy today because she can dance)
Auf gehts heit weil i no dös deandl ho

s'Suserl is hoit mei freid weis' tanzn ko

d'Musi spöit heit reht mi gor koa goid
(The music is playing, today I'm not sorry for any money (spent))

d'Musi spöit heit reht mi gor koa göid

Liaba bua jeatz werd glei so lang draaht
(Dear boy now we'll turn so long)

Dis da hoh' in da fruah s'erste moi kraaht
(Until in the wee hours the first cock crows)

d'Musi spöit heit reht mi gor koa göid
(The music is playing, today I'm not sorry for any money (spent))

d'Musi spöit heit reht mi gor koa göid

Liaba bua jeatz werd glei so lang draaht

Bis da hoh in da fruah s'erste moi kraaht

Scottish Steps, Terms and Styling

STEP	METER & CT FOR ACTION	STEP DESCRIPTION
Skip Change of Step	2/4 6/8	
	& 6	Hop L lifting R fwd with toe pointing down, knee turned out;
	1 1	step fwd R;
	& 3	closing step L behind R, L instep close to R heel;
	2 4	step fwd R.
& 6	Next step begins hop R.	
Pas de Basque	2/4 6/8	
	1 1	Leap onto R, knee and toe turned out;
	& 3	step ball of L beside R with L heel to R instep and L toe turned out;
	2 4	step R extending L diag fwd L, toe pointing down an inch or two off floor, knee straight and turned out.
		Next step begins with leap onto L.
Set (2 meas)		Pas de Basque R and L. Whenever someone sets to you, you always set also.
Slip Step (Slide)	2/4 6/8	(2 per meas) Usually danced in a circle.
	1 1	Step sdwd L to L, heels raised and toes turned out;
	ah 3	close R to L, heels meeting and toes still turned out.
	2, ah 4, 6	Repeat above action.
		Movement should be light and easy with no shuffling noise. May also begin R to R.
Cut Step (Scottish Balance)	2/4 6/8	
	& 6	Raise R leg diag fwd R, toe pointed down, knee straight and turned out;
	1 1	swing R leg bkwd and step R displacing L bkwd with L toe pointed down, knee straight and turned out;
	2 4	swing L fwd and step L displacing R.
		May also be done with opp ftwork. Throughout this step there is no movement in upper part of body (no bending).
Strathspey Step	4/4	
	1	Keeping ft close to floor, step fwd on ball of R;
	2	closing step L behind R, L instep to R heel;

STEP	METER & CT FOR ACTION	STEP DESCRIPTION
	3	keeping ft close to floor, step fwd R bending R knee slightly;
	4	hop R bringing L fwd passing through close to R, toe pointing down and close to floor, knee turned out. Next step begins L.

Strathspey

Setting Step 4/4 (2 meas)

1	Step R sdwd R, knee and toe turned out;
2	closing step L behind R, L instep to R heel;
3	step R sdwd R again;
4	hop R bringing L up behind R ankle, L knee turned out and toe pointing down. Repeat action beginning L sdwd L. A complete Setting Step moves to R, then L.

Highland
Schottische
Step

4/4 (2 meas)

1	Hop on L, at same time extending R sdwd, toe pointed and touching floor;
2	hop on L, raising R ft behind L leg, toe pointed down and knee turned out, edge of ft pressed against back of leg.
3	Repeat action of ct 1;
4	hop on L, at same time raising R ft in front of L leg, toe pointed down and knee turned out.
1-4	Dance one Strathspey Setting Step R. Next step begins with hop on R ft.

Move Up:

(Side Step)
2 meas:

	4/4	2/4	6/8	
1	1	1		M step L diag fwd L;
3	2	4		M step R across in front of L;
1	1	1		step L diag bkwd L;
3	2	4		Close R to L.

Move Down:

Same movement as Move Up; but reversing ftwork and direction.

ALLEMANDE (8 meas): Danced by 2 cpls, first cpl followed closely by second cpl for first 4 meas. Cpls in varsouvienne pos, M hands raised from normal handshake hold so that WL on bottom and WR on outside.

Meas:

- 1 Dance diag fwd R;
- 2 turn 1/4 CCW to face M side of the dance and move twd ctr;
- 3 dance across the dance and turn 1/4 CCW to face down;

- 4 dance a long step down on the M side;
- 5 both cpls turn 1/4 CCW into ctr to form a line facing W side;
- 6 dance twd ctr while W turns 1/2 CCW under M R arm to face ptr, both hands still joined.
- 7-8 Release hands and dance bkwd into own place.

BOW AND CURTSEY: Used at the beginning and end of each dance.

M bow from the waist, back straight, hands hanging easily at his sides as he looks at his ptr.

W take a tiny step sdwd (or fwd), bring the toe of L close to heel of R ft and bend both knees. Keep body erect and look at ptr. Then return to easy standing pos. taking wt on L to prepare for dance movement.

Skirt may be held between thumb and middle finger, elbows kept almost straight and wrist bent fwd a little.

CAST OFF (or down): An individual turn outwd (the long way), M turning CCW and W CW to dance down behind own line to designated place.

CAST UP: The same movement (as cast off) back to place, except that M turn CW and W CCW to dance up behind own line.

CORNERS: The 2 dancers that the inactive col faces when back to back with ptr in the ctr, M facing W line and W facing M line. 1st corner is to your R and 2nd corner is to your L.

DOUBLE TRIANGLES (8 meas): Cpl 1 stand closely back to back in the ctr, W 1 facing W line, M 1 facing M line. M 1 join R hands with M 2 and L hands with M 3. W 1 join R hands with W 3 and L with W 2.

- Meas 1-2 All 6 set with 2 pas de basque steps.
- 3-4 Release hands and cpl 1 turn 1/2 CW around each other to face opp side with 2 pas de basque, keeping as close as possible and staying back to back in ctr.
- 5-6 M 1 now join nearer hands with W 2 and W 3, while W 1 join with M 2 and M 3. All set again.
- 7-8 Release hands and cpl 1 turn R about (individually) with 2 springing pas de basque steps, to finish on their own side in second place.

FIGURE OF 8 (8 meas): Formed by 3 persons basically, only one of whom is active, the other two standing in place. Active dancer loops in one direction (either CW or CCW) around one inactive person (4 meas) and then in the other direction around the other inactive person (4 meas).

In many Scottish dances one cpl dances the Figure of 8 around another cpl. Then there are really 2 separate Figures of 8 being formed - - one by the active W and another by the active M. The 2 separate Figures of 8 always go in the same direction, the W dancing one of the loops while the M dances the other, and then they exchange loops. The active W always crosses in front of her ptr as she goes between the inactive cpl to begin her loop around, and the M always crosses over behind her.

LONGWAYS FORMATION: 4 cpls in two lines, a line of M facing a line of W, ptrs facing, M L shoulder twd music or head of line. Cpls are numbered from 1 to 4 with cpl 1 at head of line.

POUSSETTE (8 meas): Join both hands at shoulder height. Begin M L, W R, cpls 1 and 2 dance poussette to change places with 8 pas de basque steps. Cpl 1 move down on M side of the dance and cpl 2 move up on W side. *Jig and reel time*

- Meas 1 Take a step away from the ctr (M 1 pulling ptr as he dances bkwd and M 2 pushing ptr as he dances fwd).
- 2 Ptrs turn 1/4 CW so that M have their backs to top of the set.
- 3 Take one step - cpl 1 moving down and cpl 2 moving up.

- 4 Ptrs turn 1/4 CW so that M have their backs to W side of the dance.
- 5 Take a step into the ctr.
- 6 Ptrs turn 1/2 CW so that both M and W have their backs to own side of the dance.
- 7-8 Release hands and all dance individually 2 steps bkwd to place.

REEL OF FOUR (8 meas): Danced by 4 persons, 2 standing back to back in ctr facing out twd other 2 who face in.

<u>Meas</u>	<u>Dancers facing out</u>	<u>Dancers facing in</u>
1	Pass R shoulders with facing dancer	Pass R shoulders with facing dancer
2	Curve to turn 1/2 CW and face in opp direction	Pass L shoulders in ctr
3	Pass R shoulders with next dancer	Pass R shoulders with next dancer
4	Pass L shoulders in ctr	Curve to turn 1/2 CW and face in opp direction
5-8	Repeat action of meas 1-4 back to original place	Repeat action of meas 1-4 back to original place

RIGHTS AND LEFTS (8 meas): Usually danced as a small Grand R and L for 2 cpls, done in a floor pattern similar to a square, 2 steps for each side.

- Meas 1-2 Give R hand to ptr across the dance and change places.
- 3-4 Give L to next person and change places; 2 M on W side of the dance and 2 W on M side.
- 5-8 Turn to face ptr again (2 dancers going CW make long turns) and repeat action of meas 1-4.

GRAND CHAIN (Grand R & L): R & L for six or eight dancers in a circle.

SIDE STEP See Move Up.

WHEEL or HANDS ACROSS (Star): Join indicated hand with opp person at shoulder height, elbows slightly bent, and move as directed.

STYLING FOR TURNS: Joined hands are held at shoulder height. The correct hold for leading and turning (one hand) is the HANDSHAKE hold. When a fast turn is done, the elbows are well bent and kept close to the body. On a longer turn the arms are held easily extended. If a two-hand turn is done, M hands are on the bottom supporting W hands on top.

GENERAL STYLING: The body is held erect but not etiff, chest high, arms held naturally at sides. W may hold skirt with thumb and first 2 fingers. All dancing is done on the toes with knees turned out. Ptrs dance with each other, communicating by means of tension in arms and by looking at one another. When inactive, stand in place with heels together and toes apart (first pos); but be alert and ready to assist active cpl.

1982 SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE

Presented by Elinor Mackenzie Vandergrift

THE EARL OF MANSFIELD
Scotland

A modern reel for 4 cpls in a longwise set. The reel was devised by John Drewry of Aberdeen in 1980. The dance is inscribed to William, Earl of Mansfield, who is President of the Royal Scottish Country Dance Society. The R.S.C.D.S. first presented the dance at its annual summer school in St. Andrews, Scotland in 1981.

RECORD: RSCDS 7, Music for Nine Scottish Country Dances 1981.

FORMATION: 4 cpls in a longwise set.

STEPS: Bars 1-8: Slip Step*
Bars 9-10; 13-14: Set* (Pas de basque)

POSITIONS: First and second corner*

Promenade: With W on M R cpls join hands in front with MR over WL.

*Described in Scottish Steps, Terms & Styling

METER: 2/4

PATTERN

Bars

Chord INTRODUCTION: M bow, W curtsy across the set.

DANCE:

1-8 1st and 2nd cpls join hands in a circle and slip 8 to the L and 8 R.

9-12 1st and 3rd cpls facing down and 2nd and 4th cpls facing up, all set (2 bars), then change places on the sides giving R hands (2 bars).

13-16 With 2nd and 4th cpls facing down, and 1st and 3rd cpls facing up, all set (2 bars), then change back to orig places on the sides giving R hands (2 bars). (2nd and 4th M stay facing out ready to dance out and up to enter reels of three.)

17-24 1st M giving L shldr to 2nd W, dance a reel of three across the dance with the 2nd cpl (3 bars), then collects his ptr in promenade pos on bar 20 and continues the reel of three to finish in top place on the M side.

At the same time, 3rd M dances similarly with the 4th cpls to finish in 3rd place on the M side.

25-32 3rd cpl dance into the ctr and down between 4th cpl (2 bars); dividing they cast up to 3rd place on opp sides (2 bars); giving R hands they lead up between 2nd cpl crossing over to own sides (2 bars); cast off to orig places (2 bars).

At the same time, 1st cpl following 3rd cpl, dance into the ctr and down between 2nd and 4th cpls (4 bars); dividing they cast up to 3rd place on opp sides (2 bars); then they turn with L hands to face 1st corners (2 bars). 2nd cpl step up to top place on bars 31-32.

33-36 1st cpl turn 1st corners with the R hand (2 bars); then pass one another with the R shldr to face 2nd corners (2 bars). Corners dance 4 steps.

37-40 1st cpl turn 2nd corners with the L hand (2 bars), then pass one another with the L shldr to finish in the ctr of the dance in 2nd place facing up with nearer hands joined (2 bars). Corners dance four steps.

41-44 1st M dances a L hand wheel on the M side with 2nd and 3rd M, while 1st W dances a R hand wheel on the W side with 2nd and 3rd W. (At the end, as 1st cpl dance in from 3rd place, they touch nearer hands and dance down, 3rd cpl follow 1st cpl down the dance.

45-48 1st M dances a R hand wheel with 3rd and 4th M, while 1st W dances a L hand wheel with 3rd and 4th W. (These wheels do round so that at the end, 3rd cpl dance up to second place, 4th cpl dance up to 3rd place, and 1st cpl dance down to 4th place.)

Repeat from beginning with new top cpl.

Presented by Elinor Mackenzie Vandergrift

Ian Powrie's FAREWELL TO AUCHTERARDER

Ian Powrie's Farewell to Auchterarder is a 128 bar, country dance-quadrille of three figures. It was composed along with "Mrs Ian Powrie of West Kirkton", a strathspey, by Bill Hamilton to commemorate the emigration of Ian Powrie, a famous Scottish band leader and his family to Australia. Although, during this past summer, I heard of another band started by his son. Ian Powrie's original band is now led by Jimmy Blue. Although the dance was copyrighted in Scotland by Bill Hamilton who has taught in California (1971), I learned this dance from Mary Brandon, who first introduced it to the Los Angeles Branch, R.S.C.D.S demonstration team.

RECORDS: Ian Powrie's Farewell to Scotland. Waverly ZLP 2087.
E.M.I. Records, Gramophone Co., Ltd., Hays, Meddlesex, England
Jig Time with Jimmy Shand and His Band, Waverly SZLP 2122.
Teachers Choice, #1, L.A. Branch RSCDS. Pasadena Recorders,
148 N. Pasadena Ave., Pasadena, California.
Express, Farewell to Auchterarder, (45 R.P.M.)

FORMATION: 4 cpls in a square (W to M R) cpl 1 with back to music,
other cpls numbered CW around the square.

STEPS: Sliding Step (Slip Step*), Skip-change-of step *, Pas-de-basque*, Set *.
Figure of Eight (8 meas): W 1 and W 3 dance between their inactive cpls and loop CW around inactive M, as M 1 and M 3 loop around CCW inactive W (4 meas). Then W 1 and W 3 dance between their inactive cpls and loop CCW around inactive W, while M 1 and M 3 dance CW around inactive M (4 meas). The active W always crosses in front of her ptr as she goes between the inactive cpl to begin her loop around, and the M always crosses behind her.

*Described in "Let's Dance", January 1970, SCOTTISH STEPS, TERMS & STYLING.

MUSIC: 6/8

PATTERN

Meas

Cord

INTRODUCTION: M bow, W curtesy across set.

PART IFIG I HANDS AROUND

1-8

All cpls join hands at shldr height and circle L with 8 slip steps, then R with 8 slip steps. Release hands.

FIG II: W R-HAND WHEEL (see diag A)

- 9-12 All W pass in front of ptr and dance behind next M (original L-hand M), CW around him and into the middle of the set.
13-16 All W dance a R-hand wheel once around.
17-20 All W then pass in front of opp M (3rd M) and dance behind next M (4th M) to finish in the middle of the set.
21-24 All W dance a R-Hand wheel once around, finishing in promenade pos with ptr facing CW around the square, W on inside.

FIG III: PROMENADE

- 25-32 All cpls promenade once around to own place.

PART II

FIG I: TRACK, SET AND TURN (see diag B)

- 1-4 Dropping hands M 1 and 3 followed by ptr dance CW. M 1 dancing around M 2 to finish facing him in the middle, while W 1 dances around W 2 to finish facing her. At the same time cpl 3 dances around cpl 4.
5-8 All set and turn person they are facing with R hands once around to finish in 2 parallel lines of 4.

FIG II: REEL OF 4

- 9-16 All cpls dance a reel of 4 across the set to finish in lines of 4, as before.

FIG III: FIG OF 8

- 17-24 Cpl 1 dance a complete Figure of 8 around cpl 2 while cpl 3 dance a Figure of 8 around cpl 4. Cpls 1 and 3 finish in the ctr facing in, W on M R.

FIG IV: L-HAND WHEEL AND TRACK

- 25-28 Cpls 1 and 3 dance a L-hand wheel once around.
29-32 Cpls 1 and 3 return to place following same track by which they arrived on Part II, meas 1-4
33-64 Cpls 2 and 4 repeat action of meas 1-32 (PART II), dancing around and behind cpls 3 and 1.

PART III

FIG I: PROMENADE

- 1-8 All cpls promenade once CCW around to own places. Release hands.

FIG II: M L-HAND WHEEL

- 9-12 All M pass in front of ptr and dance behind next W (2nd W), around her and into the middle of the set.
13-16 All M dance a L-hand wheel once around.
17-20 All M then pass in front of 3rd W and dance behind 4th W, to finish in the middle of the set.

FIG II: W R-HAND WHEEL (see diag A)

- 9-12 All W pass in front of ptr and dance behind next M (original L-hand M), CW around him and into the middle of the set.
13-16 All W dance a R-hand wheel once around.
17-20 All W then pass in front of opp M (3rd M) and dance behind next M (4th M) to finish in the middle of the set.
21-24 All W dance a R-hand wheel once around, finishing in promenade pos with ptr facing CW around the square, W on inside.

FIG III: PROMENADE

- 25-32 All cpls promenade once around to own place.

PART II

FIG I: TRACK, SET AND TURN (see diag B)

- 1-4 Dropping hands M 1 and 3 followed by ptr dance CW. M 1 dancing around M 2 to finish facing him in the middle, while W 1 dances around W 2 to finish facing her. At the same time cpl 3 dances around cpl 4.
5-8 All set and turn person they are facing with R hands once around to finish in 2 parallel lines of 4.

FIG II: REEL OF 4

- 9-16 All cpls dance a reel of 4 across the set to finish in lines of 4, as before.

FIG III: FIG OF 8

- 17-24 Cpl 1 dance a complete Figure of 8 around cpl 2 while cpl 3 dance a Figure of 8 around cpl 4. Cpls 1 and 3 finish in the ctr facing in, W on M R.

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- 25-28 Cpls 1 and 3 dance a L-hand wheel once around.
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33-64 Cpls 2 and 4 repeat action of meas 1-32 (PART II), dancing around and behind cpls 3 and 1.

PART III

FIG I: PROMENADE

- 1-8 All cpls promenade once CCW around to own places. Release hands.

FIG II: M L-HAND WHEEL

- 9-12 All M pass in front of ptr and dance behind next W (2nd W), around her and into the middle of the set.
13-16 All M dance a L-hand wheel once around.
17-20 All M then pass in front of 3rd W and dance behind 4th W, to finish in the middle of the set.

Ian Powrie's Farewell to Auchterarder, Cont-Page 3

21-24 All M dance a L-hand wheel once around, finishing in own place W L.

FIG III: HANDS AROUND

25-32 All cpls join hands at shldr ht and circle R with 8 slip steps, then L with 8 slip steps to finish.

Cord M bow, W curtsey to ptr.

Diagram "A"

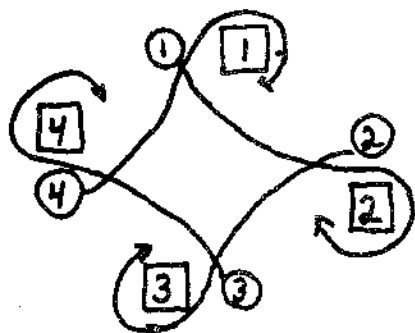
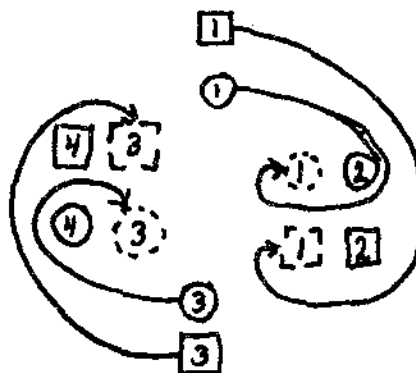


Diagram "B"



CUES: Circle//ladies figure//promenade//
heads travel, set and turn// reel of 4//figure of 8//wheel and turn/
sides repeat///
promenade//mens figure//circle//

DIAGRAM:

I All Ladies all
//⊙// $\overbrace{x \ x}^x$ / RA // $\overbrace{x \ x}^x$ / RA //PROM//

II heads sides
// $\overbrace{x \ x}^x$ /STR// $\overbrace{\circ \circ \circ}^{\circ \circ \circ}$ // $\overbrace{x \ x}^x$ // LA / $\overbrace{x \ x}^x$ // R

III all men
//PROM// $\overbrace{x \ x}^x$ / LA // $\overbrace{x \ x}^x$ / LA //⊙//

Note: Part II, meas 1-4 and 29-32 and repeat are done without promenade as indicated in Let's Dance, June-July 1970.

The dance as herein notated was taken from copywritten notes of Bill Hamilton.

Ian Powrie's Farewell to Auchterarder, Cont-Page 3

21-24 All M dance a L-hand wheel once around, finishing in own place W L.

FIG III: HANDS AROUND

25-32 All cpls join hands at shldr ht and circle R with 8 slip steps, then L with 8 slip steps to finish.

Cord M bow, W curtsey to ptr.

Diagram "A"

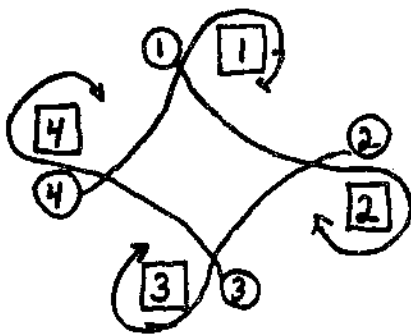
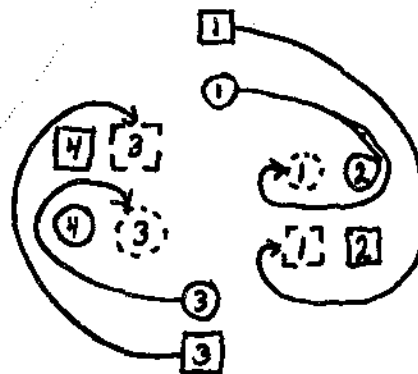
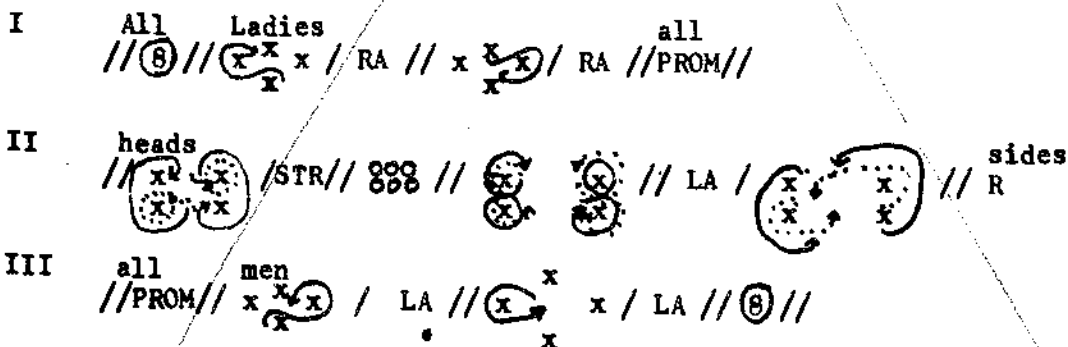


Diagram "B"



CUES: Circle//ladies figure//promenade//
heads travel, set and turn// reel of 4//figure of 8//wheel and turn//
sides repeat///
promenade//mens figure//circle//

DIAGRAM:



Note: Part II, meas 1-4 and 29-32 and repeat are done without promenade as indicated in Let's Dance, June-July 1970.

The dance as herein notated was taken from copywritten notes of Bill Hamilton.

1982 SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE

Presented by Elinor Mackenzie Vandergrift

LET'S HAVE A CEILIDH
Scotland

This dance is modern 32 bar reel for 4 cpls in a longwise set. The dance was devised by Robert Campbell of Oakville, Ontario in October 1974 for Maureen and Norman Johnson of Oakville. The dance was published in 1976 in a collection entitled Glasgow Assembly and other Scottish Country Dances.

RECORD: Tacsound TAC002, Don Bartlett and the Scotians Play Favourites

FORMATION: 4 cpls in a longwise set.

STEPS: Skip Change of Step*is used throughout

*Described in Scottish Steps, Terms & Styling

METER: 2/4

PATTERN

Bars.

Chord INTRODUCTION: M bow, W curtsey across the set.

DANCE:

- 1-4 1st and 4th cpls (working cpls) cross over giving R hands (2 bars), then 1st cpl casts off (down) while 4th cpl casts up (2 bars). 2nd and 3rd cpls (corner dancers) step up and down respectively on bars 3-4.
- 5-8 Working cpls dance a L hand wheel once round to finish facing the corner dancers. (Fig. 1)
- 9-12 All set to the dancer they face (2 bars), then turn with R hands to change places and face each other again (2 bars).
- 13-16 All set again to the dancer they face and turn with L hands to change places (2 bars). Working cpls finish in the middle facing CW, corner dancers back in corner places facing CCW. (Fig. 2).
- 17-24 Working cpls dance a R hand wheel, then a L hand wheel to finish in 2nd and 3rd places on opp sides. At the same time the corner dancers chase CCW once around outside to finish back in corner places. All join hands on the sides.
- 25-26 All set.
- 27-28 Working cpls turn ptr 1/2 round with R hand (1 bar), 1st W and 4th M dancing out to their L to enter the turn and their ptrs straight fwd (1 bar). At the end 1st W and 4th M join L hands and release ptrs R hand (Fig. 3).
- 29-30 1st W and 4th M 1/2 turn round with L hands while 1st M and 4th W dance CW 1/2 way round the turning dancers. (Fig. 4)
- 31-32 Working cpls, give R hand briefly to ptr in passing, cross over to finish on own sides. (Finish order is 2,4,1,3.)

Repeat with 2nd and 3rd and working cpls then twice more from new pos each time.

Let's Have a Ceilidh

A reel for four couples

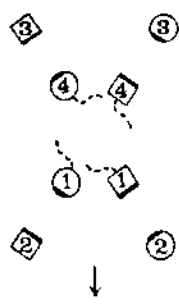


Figure 1.

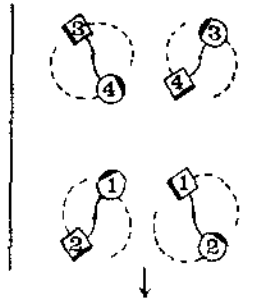


Figure 2.

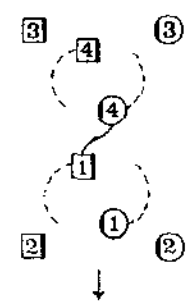


Figure 3.

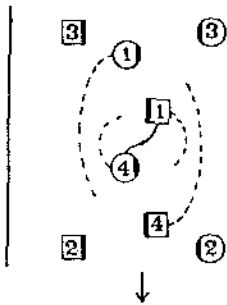


Figure 4.

Presented by Elinor Mackenzie Vandergrift

THE ROTHESAY RANT
Scotland

This dance is a modern 32 bar jig dance in a 4 cpls square set. The dance was devised by Anna Holden, one of the Royal Scottish Country Dance Society's leading teachers and examiners. It was published as part of a collection by the Birmingham* Branch of the R.S.C.D.S. in celebration of the Society's Jubilee in 1973. (*England)

RECORD: Tacsound TAC002, Don Bartlett and the Scottians Play Favourites

FORMATION: 4 cpls in a square set

STEPS: Bars 3-4; 7-8: Set (pas de basque)*
Bars 25-32: Slip Step*
During the rest of the dance use a Skip Change of Step*

FORMATIONS USED: 1/2 Rights & Lefts*

1/2 Ladies chain: For this formation ptrs are usually standing side by side. The W give each other R hands and cross over to the opp M with 2 traveling steps. They turn the opp M with L hand for 2 traveling steps.

*Described in Scottish Steps, Terms & Styling

METER: 6/8

PATTERN

Bars.

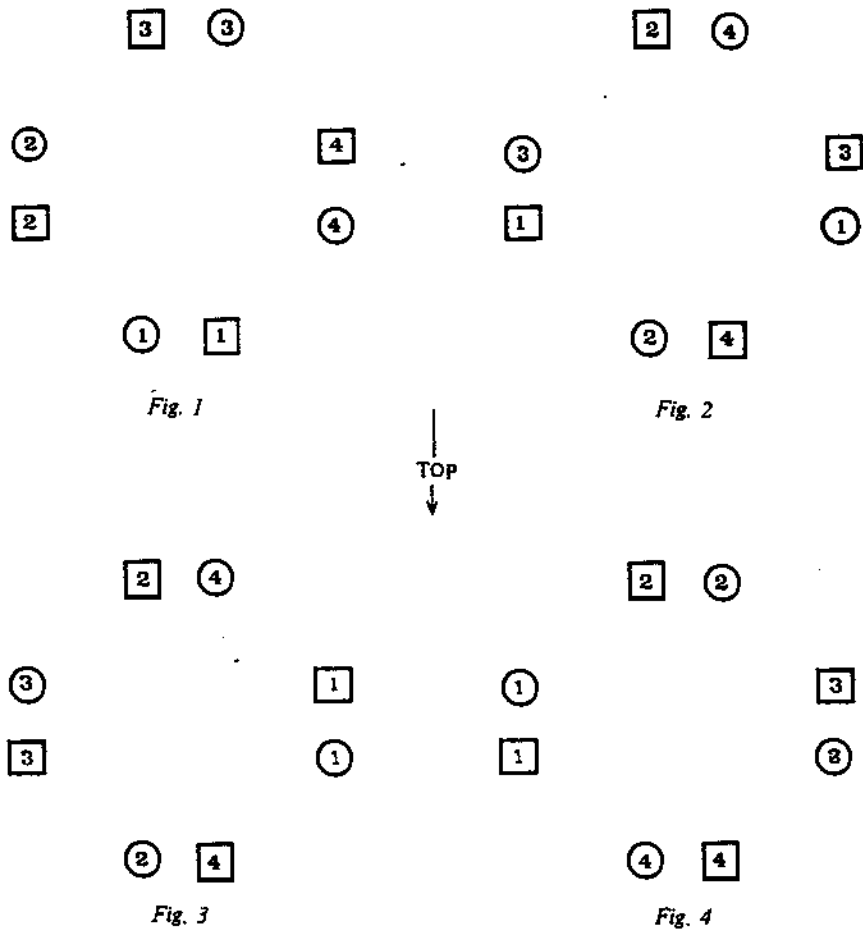
Chord INTRODUCTION: M bow, W curtsy ^{to ptr.} ~~across the set.~~

- DANCE:
- 1-4 Giving R hand to ptr, change places with 2 skip-change-of-steps (2 bars). Retain hold and give L hand to the next person so that all are joined in a circle, W facing in, M facing out, all set (2 bars).
- 5-8 Release R hands and change places with L hand person to form a circle again, M facing in and W facing out (2 bars). Set, W turning R to face ctr on bar 8 and form a square set. (Fig. 2)
- 9-12 1st cpl with 3rd cpl, 1/2 Ladies' Chain, to finish as in Fig. 3.
- 13-16 1st cpl with 3rd cpl, 1/2 Rights and Lefts. ^{to ptr.}
- 17-24 Similarly, 2nd and 4th cpls dance 1/2 Ladies' Chain, followed by 1/2 Rights and Lefts, to finish as in Fig. 4.
- 25-32 Join 8 hands in a circle and slip 8 to the L and 8 R.
Repeat from new pos, having progressed one place CW.

Note: 1/2 Ladies' Chain is started each time from the sides of the set, as in bar 9.

The Rothersey Rant

(A Jig for Four Couples in a Square Set)



Each couple has progressed one place clockwise at the end of every 32 bars.

Presented by Elinor Mackenzie Vandergrift

STAFFIN HARVEST
Scotland

A modern 32 bar strathspey danced in a 4 couple longwise set. The dance was devised by H.P.C. Mitchell of Vancouver Island, B.C., Canada. Staffin is on the north east coast of the Isle of Skye. Staffin Harvest was published by the Royal Scottish Country Dance Society in 1978 as part of the member's book of dances for that year, Four Scottish Country Dances 1978.

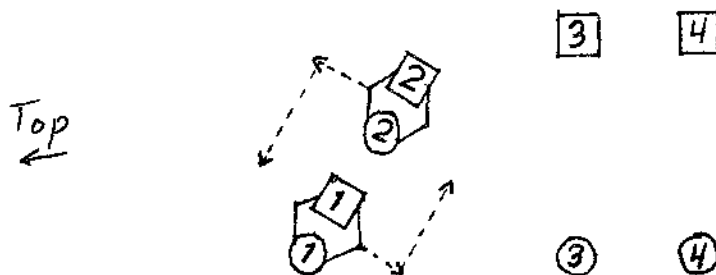
RECORD: Music for Ten Scottish Country Dances, RSCDS 3

FORMATION: 4 cpls in a longwise set.

STEPS: Bars 1-2; 5-6; 25-26: Strathspey Setting Step (also called common schottische)*
The rest of the dance is done in the Strathspey Traveling Step.*

FORMATIONS USED: Reel of Four*

1/2 Poussette (Strathspey Time): 1st and 2nd cpls change places with 4 Strathspey steps. On first step dance diag outward - on the second diag into the middle - on the third turn to own side of dance, and on the fourth fall back into the line of dance, having changed places.



*Described in Scottish Steps, Terms & Styling

METER: 4/4

PATTERN

Bars

Chord INTRODUCTION: M bow, W curtsy across set.

DANCE:

- 1-4 1st W and 2nd M, 3rd W and 4th M set to each other (2 bars), then change places giving R hands (2 bars).
- 5-8 All set to ptrs (2 bars), and change places giving R hands (2 bars).
- 9-16 Reels of 4 on the sides. (Fig. I)
- 17-20 Joining hands on the sides, all 4 cpls set (2 bars), then cross over (2 bars).

21-24 1st and 2nd cpls, 3rd and 4th cpls join 4 hands in a circle and ~~slip~~ to the L, finish in 2 diag lines ready for 1/2 poussette. (Fig. II)

25-28 1st and 2nd cpls, 3rd and 4th cpls 1/2 poussette, finishing in orig places.

29-32 1st cpl leads down the ctr to the bottom of the set, 2nd, 3rd and 4th cpls with hands joined on the side move up on bars 31-32.

Repeat with new top cpl.

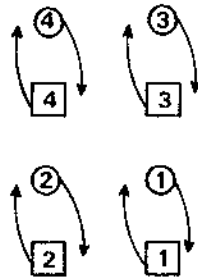


Fig. 1
bar 9

TOP

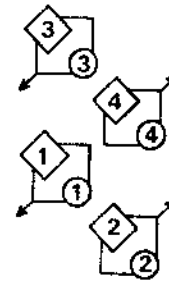


Fig. 2
bar 25

1982 SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE

Presented by Elinor Mackenzie Vandergrigt

WALTZ COUNTRY DANCE

Scotland

Described in The Ballroom 1827 as "The Guaracha, a Spanish dance."

RECORD:

FORMATION: A circle of sets, consisting of two cpls facing each other, W to R of ptr, arms are at sides.

METER: 3/4

PATTERN

Meas.

Chord INTRODUCTION: M bow, W curtsey across the set.

FIG. I:

1-2 Each M and W set to opp person

3-4 Cpls exchange places by passing R shldr. Turn slightly back to back in crossing and finish facing ptr by W making 1/4 turn R and W 1/4 turn L.

5-8 Set to ptr and exchange places passing R shldr using same pattern as meas 3-4. Finish facing opp, M turning 1/4 R W 1/4 L.

9-12 Repeat meas 1-4. (Set to opp and exchange places.)

13-16 Repeat meas 5-8. (Set to ptr and exchange places.)

Dancers are now in orig places.

FIG. II:

1-2 All four join hands and balance twd ctr of set and back.

3-4 M balance in place and bring W across from M L side to his R side.

5-24 Repeat meas 1-4, 3 more times (4 in all). W finish in orig place with orig ptr.

FIG. III:

1-8 Joining hands with ptr cpls Poussette passing cpl with whom they have just dances to meet the next cpl.

FIG. VI: "TEN-BEAT" - DOUBLE CROSSES & STAMPS

- 1 Repeat meas 2, Fig. V.
- 2 Step L across R (ct 1); step back on R in place (ct &); step on L next to R or slightly diag bkwd to L (ct 2); stamp R in place, no wt (ct &).
- 3 Step R in place (ct 1); stamp L next to R, without wt (ct &).

FIG. III: CLICKS AND STAMPS

- Moving to L and facing slightly L of ctr, step L to L (ct 2); click R to L taking wt (ct &).
- 4 Step L to L (ct 1); click R to L taking wt (ct &); facing ctr, step L next to R (ct 2); stamp R next to L, no wt (ct &).
 - 5-7 Repeat meas 3-4, Fig. VI-VII, twice more (3 in all).
 - 8 Step R in place (ct 1); stamp L beside R, no wt (ct &).

FIG. VIII: "TEN-BEAT" - LEAP, HOP & CLICK

- Leap L slightly fwd, swing R leg out and behind L with bent knee (ct 2).
- 1 Hop L in place, turn to face slightly L of ctr (ct 1); bring R leg fwd and click R to L taking wt (ct &); step L to L (ct 2); click R to L taking wt (ct &).
 - 2 Step L to L (ct 1); click R to L taking wt (ct &); step L to L and face ctr (ct 2).

As in most descriptions "in place" means in approximately the same spot where the previous step was taken with that same ft.

Alunelul de la Urzica

(Oltenia, Romania)

Sunni Bloland learned this dance from Puiu Vasilescu of Bucharest.

Pronunciation: (ah-loo-nel-ool deh la oor-zee-ka)

Record: Nevofoon #15012, Side 2, Band 5

Formation: Short lines of M & W, hands joined down in V position

Music: 4/4 -- 4 meas. Intro.

measure

A.

- 1 Moving diag. fwd. to R, step R (ct. 1), cross L in front of R (ct. 2), step fwd. R (ct. 3), hop R (ct. 4)
- 2 Repeat meas. 1, opp. ftwk. diag. fwd. L
- 3 In place, facing fwd., step R (ct. 1), step L across in front (ct. 2), step R in place (ct. 3), step L to L (ct. 4) continue with....
- 4 Step R across in front (ct. 1), step L in place (ct. 2), step R to R (ct. 3), ^{cut} leap onto L while turning body 45° to R (ct. 4)
- 5 Moving diag. bkwd. R, step R (ct. 1), cross L in front (ct. 2), step R (ct. 3), hop R (ct. 4)
- 6 Repeat meas. 5 diag bkwd L, opp. ftwk.
- 7 Repeat meas. 1
- 8 Repeat meas. 2

B.

- 1 In place, step R (ct. 1), step L across in front (ct. 2), step R in place (ct. 3), step L to L (ct. 4), continue with....
- 2 Step R across in front (ct. 1), step L in place (ct. 2), step R to R (ct. 3), stamp L in place (ct. 4)
- 3-4 Repeat meas. 1-2 opp. ftwk.
- 5 Step R (ct. 1), stamp L (ct. 2), step L (ct. 3), stamp R (ct. 4)
- 6 Step R (ct. 1), stamp L (ct. 2), strong accented ^{fallen} step L (ct. 3&4)
- 7 Moving diag. bkwd R, step R (ct. 1), step L across in front (ct. 2), step R (ct. 3), hop R (ct. 4)
- 8 Repeat meas 7 diag. bkwd. opp. ftwk.
Repeat entire dance

Taught in SB w/ diff. sequence

Balta de la Dunareni

(Oltenia, Romania)

Sunni Bloland learned this dance from Puiu Vasilescu of Bucharest.
Title is translated "The Swamp of (the village) Dunareni".

Pronunciation: (bahl-tah deh la doon-are-ain)
Record: Nevofoon #15012, Side 1, Band 1
Formation: Short lines of M-W, hands joined in W position
Music: The music is in 2/4 or 4/4 but will be counted here as 8/8.
Introduction ~~8~~⁴ meas. of 8/8, *or more of each*

measure

A.

- 1 Turning slightly to R & moving R step R swinging arms down (cts. 1-2),
step L, swinging arms up (cts. 3-4), step R, swinging arms down (ct 5),
step L (ct. 6), step R while pivoting L & swinging arms up (cts. 7-8)
- 2 Repeat meas. 1 opp. ftwk. & direction
- 3-4 Repeat meas. 1 & 2

B. Single crosses & clicks

- 1 Keeping arms in W position & moving flat-footed step R in place (ct.1),
step L across in front (ct. 2), step R (ct. 3), step L to side (ct. 4),
step R in place (ct. 5), step L across in front (ct. 6), step R in
place lifting L knee slightly (cts. 7-8)
- 2 Repeat meas. 1 opp. ftwk.
- 3 Step R (ct. 1), cross L in front (ct. 2), step R in place (ct. 3),
closing step L to R while turning to face slightly RLOD (ct. 4),
continuing RLOD cross R in front (ct. 5), step L (ct. 6),
step R pivoting R to face center as L leg lifts slightly in front
(cts. 7-8)
- 4 Exaggerated step L across in front to face LOD (cts. 1-2),
exaggerated step R across in front to face RLOD (cts. 3-4),
moving sideways diag. bkwd. L step L (ct. 5), step R (ct. 6),
step L (ct. 7), step R (ct. 8)
- 5 In place facing ctr. step L as R foot lifts in front (cts. 1-2),
step R as L foot lifts in front (cts. 3-4), step L in place (ct. 5),
cross R in front (ct. 6), step L in place (ct. 7),
step slightly back R (ct. 8), continuing with.....
- 6 Step L in place (ct. 1), cross R in front (ct. 2),
accented step L (cts. 3-4), step R to R (ct. 5),
cross L in front (ct. 6), step R back (ct. 7),
close L to R pivoting on L to face RLOD (ct. 8)
- 7 Moving RLOD step R across in front (ct. 1), step L (ct. 2),
step R pivoting R to face ctr. as L leg lifts in front (cts. 3-4),
exaggerated step L across in front to face LOD (cts. 5-6),
exaggerated step R across to face RLOD (cts. 7-8)
- 8 Moving sideways diag. bkwd. L step L (ct. 1), click R to L (ct. 2),
step L (ct. 3), click R to L (ct. 4), step L (ct. 5),
click R to L (ct. 6), step L (cts. 7-8)
- 9-16 Repeat "B" meas. 1-8
- Repeat from beginning

Bătuta de la Tudora

(Moldavia, Romania)

Sunni Bloland learned this dance from Marin Jujan in Suceava, Moldavia, while on her tour in 1981. The music that Sunni suggests using calls for an additional movement phrase; therefore she has selected another typical Bătuta motif*to augment the original arrangement. Bătuta is a common dance type--the word itself means stamping.

Pronunciation: (buh-too-tuh deh la too-dohr-uh)
 Record: Noroc ELP 13
 Formation: Scattered couples, W on M's right--inside hands joined in W position, free hand clutches vest arm-hole.
 Music: 2/4 -- 4 meas. intro.

measure

A. Stamping

- 1 In place, both M and W step R (ct. 1), step L (ct. &)
 step R (ct. 2), stamp L (ct &).
 2 Repeat meas. 1 opp ftwk.
 3-8 Repeat meas. 1-2, *3 Times more (4 in all)*

B. In this segment, M and W have independent dance scores.

- "Man's Slapping" -- torso bent forward *put hand on hip*
 9 lift-drop on L heel (vîrf-toc) bringing R leg fwd in slight
 turn-out (ct. 1), R hand slaps inside R calf (ct. &),
 L vîrf-toc (ct. 2), R hand slaps outside R calf (ct. &)
 10 L vîrf-toc (ct. 1), short step fwd R, *almost slapping* (ct. &), step L in place (ct.2)
 11-14 Repeat meas. 9-10 two times
 15 Fading back to W's side step R (ct. 1), step L (ct. &)
 step R (ct. 2), stamp L (ct. &)
 16 Step L (ct. 1), step R (ct &), step L (cts. 2&)

"W's Turning" -- both thumbs tucked in vest arm-holes

- 9 W turns CW in place stepping R (ct. 1), L (ct. &), R (ct. 2)
 10 Still turning CW, step L (ct. 1), step R (ct. &), stamp L (ct. 2)
 11-12 Repeat meas. 9-10 opp. ftwk. turning CCW
 13-16 Repeat meas. 9-12

C. W circles M

- Ftwk throughout this 8 meas. segment identical for M & W:
 step R,L,R--L,R,L (cts. 1,&2--2,&2) etc. *showing W's side*
 1-4 Inside hands joined--W circles CCW around M as he dances in place
 5-6 W turns CCW under joined hands in front of M
 7-8 Side by side as hands come down to V position, couple moves bkwd. *v. fast*
 bending fwd. slightly from waist *standing*
 9-16 Repeat meas. 1-8

D. W's cross-over

- 1 Side by side W L hand on M's R shoulder, M's R arm around W's waist, M dancing in place leads W across in front of him--ftwk. for both--step R (ct. 1), step L (ct. 2)
- 2 W turns CCW into place on M's L side, M's L arm around W's waist, W's R hand on M's L shoulder, ftwk. for both--step R,L,R (cts. 1,&,2)
- 3-4 Repeat meas. 1-2, opp. ftwk., W moves to M's R side
- 5-8 Repeat meas. 1-4

E. W's circling variation

- As in "C" ftwk. throughout identical for M and W:
R,L,R--L,R,L (cts. 1,&,2--2,&,2)
- 9-12 W circles CCW around M, as M raises his L arm overhead, hands stay joined as long as possible
- 13-14 In closed ballroom dance position turn as couple CCW
- 15 Joining M's R and W's L hand, W turns CCW under joined hands
- 16 Couple resumes closed ballroom dance position, M's transition step L (ct. 1), R (ct. 2)

*F.

- 1 M starting L foot (W opp. ftwk.), step sideways L (ct. 1), close R to L (ct. 2)
- 2 Repeat meas. 1
- 3 Repeat movement meas. 1-2, counted 1,&,2,& (double-time)
- 4 Step L (ct. 1), stamp R (ct. 2)
- 5-8 Repeat meas. 1-4, opp. ftwk. and direction
- 9-16 Repeat meas. 1-8
On last repetition M steps L meas. 16, ct. 2, couple opening to side-by-side position
- Dance repeats from beginning, ending with "E" (W's circling variation) changing meas. 15-16 to meas. 7-8 segment "C"

BRIUL DIN FENES
Caraş Severin - Banat, Romania

Sunni Bloland learned this dance from Puiu Vasilescu of Bucharest, Romania. It contains typical motifs of the Banatean Briu, especially the rond de jambe. Presented at 1982 San Diego S.U.F.D. Conference.

PRONUNCIATION: Bruhl deen fen-esh

RECORD: NOROC ELP 13

FORMATION: Short mixed lines, hands in "V" pos. May, perhaps, be danced with shldr hold.

RHYTHM: 7/8, can be counted $\frac{1,2,3}{1}$ $\frac{4,5}{2}$ $\frac{6,7}{3}$ (S,Q,Q)

STEPS: Pas de basque (PDB) to L: Step L in place (ct 1); step R across L (ct 2); step L back in place (ct 3). Steps are done with slightly lifted knees in a prancing style.

MEAS: 7/8

PATTERN

Meas.

INTRODUCTION: 16 meas.

FIG. I:

- 1 Facing ctr, step L to L (ct 1); hop on L as R leg circles behind (tuck step) (ct 2); step R behind L (ct 3).
- 2 One PDB to L in S,Q,Q, rhythm.
- 3-4 Repeat meas 1-2, beginning R.
- 5-6 Two (2) PDB beginning L in S,Q,Q rhythm.
- 7 Leap on L slightly to L, R leg swings across L with knee approx 90° flexion (ct 1); hop on L, swinging R leg to R (cts 2-3).
- 8 Hop on L, swinging R across L (ct 1); step R across L (ct 2); step L in place (ct 3).
- 9-16 Repeat meas 1-8, with opp ftwk.

FIG. II:

- 1 Facing slightly to R and moving to R, step L (ct 1); hopping on L as lifted R leg circles (rond de jambe) CCW in air (ct 2); step R to R (ct 3).
- 2 Repeat meas 1.
- 3 In place, facing ctr, do 1 PDB to L in S,Q,Q rhythm.
- 4 Step R in place (ct 1); slap L across body line to R, L leg almost straight, R knee bent (cts 2-3).
- 5-6 Repeat meas 4, twice more (3 in all) alternating ftwk.
- 7 Step L in place (ct 1); heel-lift L (virf-toc) (ct 2); step R in place (ct 3).
- 8 Stamp L in place (ct 1); hold (cts 2-3).
- 9-16 Repeat meas 1-8.

Presented by Daniel Slater

1982 San Diego S.U.F.D. Conference Afterparty, Sept. 25, 1982

Brutul din Feneş

(Caraş Severin - Banat, Romania)

Sunni Bloland learned this dance from Puiu Vasilescu of Bucharest, Romania. It contains typical motifs of the Banatean Brtu, especially the rond de jambe.

Pronunciation: (bruhl deen fen-esh)
 Record: NOROC FLP 13
 Formation: short mixed lines, hands in "V" position
 Music: 7/8, can be counted S-Q-Q
 Introduction: 16 measures

Measure

A

- 1 facing ^{ft} fwd, step sideways L on L (ct. S),
 hop on L as R leg circles behind (ct. Q), step R behind L (ct. Q)
- 2 one ~~pas-de-basque~~ L in S-Q-Q rhythm--~~knees slightly lifted in prancing style~~
- 3-4 repeat meas 1-2 beginning R ft.
- 5-6 two ~~pas-de-basques~~ beginning L ft. in S-Q-Q rhythm--~~prancing~~.
- 7 leap on L slightly to L,
 R leg swings across L with knee approx. 90° flexion (ct. S),
 hop on L, swinging R leg to R (ct. Q-Q)...
- 8 hop on L, swinging R across L (ct. S),
 step R ~~crossing in front of L~~ (ct. Q), step L in place (ct. Q)
- 9-16 repeat meas 1-8 (Part A) with opp. ftwk.

B

- 1 facing slightly to R & moving to R, step L (ct. S),
 hopping on L as lifted R leg circles CCW (rond de jambe) (ct. Q),
 step R to R (ct. Q)
- 2 repeat meas. 1
- 3 in place, facing ^{ft} fwd/one ~~pas-de-basque~~ L in S-Q-Q rhythm
- 4 step R in place (ct. S) slap L across body line to R, (ct. Q-Q)
- 5 repeat meas 4 with opp. ftwk.
- 6 repeat meas. 4
- 7 step L in place (ct. S), heel-lift L (virf-toc) (ct. Q),
 step R in place (ct. Q)
- 8 stamp L in place (ct. S), hold (ct. Q-Q)
- 9-16 repeat meas 1-8 (Part B)

Galaonul de la Sapata

(Oltenia, Romania)

Sunni Bloland learned this dance from Puiu Vasilescu of Bucharest, Romania. It will be danced eight times through followed by the described "ending".

Pronunciation: (gala-wan-ool deh la suh-pata)

Record: Hai la Joc, Side B, Band 7

Formation: Short lines of M and W linked in back basket hold.

Music: The music is in 2/4 but the dance will be counted in 4/4

16 measures (8 in 4)

Measure

A. Forward and Back

- 1 Facing and moving fwd step R (ct 1), step L (ct 2), step R (ct 3), lift L knee bent 45° (ct 4).
- 2 Repeat meas 1 using opp. ftwk and reversing dir.
- 3-4 Repeat meas 1-2.

B. Lift, Touch and Twizzle

- 1 In place step R (ct 1), lift L leg in front (ct 2), step L (ct 3), lift R leg in front (ct 4).
- 2 Touch R heel fwd (ct 1), in same spot touch R toe (ct 2), touch R heel (ct 3), accented step R as L leg is lifted in front (ct 4).
- 3 Repeat meas 2 using opp. ftwk.
- 4 Touch R heel fwd (ct 1), step R as L lifts slightly fwd (ct 2), touch L heel fwd (ct 3), step L as R leg lifts slightly fwd (ct 4).
- 5 In place stamp R (cts 1-2), stamp R (cts 3-4).
- 6 Moving bkw "Twizzle" or glissade while twisting R (ct 1), L (ct 2), R (ct 3), L (ct 4).
- 7-8 Repeat meas 5-6.

Repeat dance 7 more times and end with the following:

- 1-4 Meas 1-4 of A
- 5-7 Meas 1-3 of B
- 8 Touch R heel fwd (ct 1), touch R toe fwd (ct 2), light leap R in place (ct 3), slap L fwd on full foot (ct 4) as torso bends flightly fwd.

Presented by Sunni Bloland

Glimpul

(Caraş-Severin - Banat, Romania)

Sunni Bloland learned this dance from Puiu Vasilescu. It is from the village Eftinie Murgu, a village named for a local hero. When the music suggested here is used, the dance-music relationship is non-concordant at the melodic phrase level. The preferred music was unavailable.

Pronunciation: (gleem-pool)
 Record: NOROC ELP 13
 Formation: mixed short lines in "T" or "V" hand position
 Music: 2/4, ~~no~~ introduction *S. Vasilescu* (S 991)

Measure

A. Lift-step-steps

- 1 facing forward and moving sideways R, lift on L (ct. 1),
 step on R to R (ct. &), close L to R (ct. 2),
- 2-3 repeat meas 1 twice
- 4 in place, step ~~L,R~~^{L-R} L (cts. 1,&,2)
- 5-8 repeat meas 1-4 with opp. ftwk & direction
- 9 repeat meas 1
- 10 repeat meas 4
- 11-12 repeat meas 9-10 with opp ftwk & direction
- 13-16 repeat meas 9-12

B. Brushes and Arcs

- 1-2 facing slightly R, moving R two running "threes" starting R ft
 (cts. 1,&,2;2,&,2)
- 3 step R (ct. 1), brush ball of L ft from front to back (ct. 2)
- 4 repeat meas 3 with opp. ftwk
- 5-8 repeat meas 1-4
- 9-10 moving toward center of circle in CCW arc, two running "threes",
 starting R ft (cts. 1,&,2;2,&,2)...
- 11 finishing the arc with 2 steps, R (ct. 1), L (ct. 2)...
- 12 step R,L,R in place (cts. 1,&,2)
- 13-16 moving backwards out of circle, describing similar arc,
 take 7 steps beginning L (cts. 1,2;2,2;3,2;4), hop on L (ct. 2)

C. Twists

- 1 step R to R, twisting body to L ("twizzle") (ct. 1),
 step L to L twisting body to R ("twizzle") (ct. 2)
- 2 in place, face center and step R,L,R (cts. 1,&,2)
- 3-14 repeat meas 1-2 6 times, alternating footwork

Glimpul continued

- 15 leap on L in place, crossing lifted R knee in front (ct. 1),
leap on R in place crossing lifted L knee in front (ct. 2)
- 16 repeat meas 15, ct. 1; hold (ct. 2)

D. Threes

- 1 moving fwd, step R ft forward (ct. 1), hop on R (ct. 2)
- 2 step L fwd (ct. 1), hop on L (ct. 2)
- 3 moving backward, step R (ct. 1), step L (ct. 2)
- 4 in place, step R,L,R (cts. 1,&,2)
- 5-8 in place, dance four "threes" starting L (cts. 1,&,2;2,&,2;3,&,2;4,&,2)
- 9-16 repeat Part D meas 1-8 with opp. footwork

Hora Mare Bucovineasca

(Moldavia, Romania)

Sunni Bloland learned this from Puiu Vasilescu of Bucharest. It is a dance in the rondo form ABAC. The title means "big Bucovinian-style dance".

Pronunciation: (hor-ah mar-ay boo-koh veen ee-ahs kuh)

Record: Hai la Joc, Side B, Band 6

Formation: Closed or open circle of M and W. Hands joined in W position

Music: Introduction measure of 2/4; however dance will be notated in 4/4

Measure

A. Pie Cuts

- 1 Moving diag. fwd R in LOD touch L next to R (ct 1), step fwd L (ct 2), touch R next to L (ct 3), step R fwd (ct 4).
- 2 Continue movement diag fwd R step L across in front (ct 1), moving diag bkwd R step R (ct 2), closing step L to R (ct 3), step R pivoting to R (ct 4).
- 3-8 Repeat meas 1-2 3x.

B. "Schottische" and Step-Hops

- 1 Moving in LOD facing slightly to R step L across in front (ct 1), close R to L (ct 2), step L across in front (ct 3), hop L (ct 4).
- 2 Facing fwd, step R bkwd in RLOD (ct 1), hop R (ct 2), step L turning L to barely face RLOD (ct 3), hop L (ct 4).
- 3-4 Repeat meas 1-2 reversing dir. opp. ftwk.
- 5-8 Repeat B meas 1-4.
- 1-8 Repeat A.

C. Crosses and Pivots

- 1 Moving LOD & facing slightly R step L across in front (ct 1), close L to R (ct 2), step L across in front (ct 3), pivot CCW on L to face CCW (ct 4).
- 2 Repeat meas 1 with opp. ftwk and reversing dir.
- 3 Moving in LOD step L across in front (ct 1), step R (ct 2), step L across in front (ct 3), step R (ct 4), continue with...
- 4 Step L across in front (ct 1), close R to L (ct 2), leap onto L (cts 3-4).
- 5-8 Repeat meas 1-4 but with opp. ftwk & mirroring direction.
- 1-8 Repeat A

Presented by Sunni Bloland

HORA MARE MOLDOVENEASCA
Romania

Hora Mare Moldoveneasca means "great Moldavian hora (dance)." This is a progressive dance and comes from the repertoire of Theodor Vasilescu who is director of the Ansabmlul Tineretului din Bucuresti. Sunni Bloland learned it during a research trip in the fall of 1976.

PRONUNCIATION: HAW-rah MAH-ray mohl-doh-veh-neh-AHS-kuk

RECORD: Roemeense Volksdansen Deel 3, Nevofoon 15012, Side 2, Band 7.

FORMATION: Closed circle of cpls, W at ptrs L side, hands joined in "W" pos. Face diag R of ctr.

STEPS: Two-step (2 per meas): May be danced in any direction. Step on R (ct 1); step on L close to R (ct &); step on R (ct 2); hold (ct &). Repeat action but start with L for cts 3, &, 4, &.

Simi-closed pos: Same as Closed pos, but open slightly twd joined hands.

Dance notes from Let's Dance, December 1977.

METER: 4/4

PATTERN

Meas.

NO INTRODUCTION:

FIG. I: BIG CIRCLE

- 1 Moving fwd on the R diag, touch ball of L slightly fwd, knee bent slightly (ct 1); on the same R diag step fwd on L, bending knee (ct 2); straightening L knee, on the same R diag, touch ball of R slightly fwd, knee bent slightly (ct 3); turning to face L of ctr, step R fwd and across L, bending R knee (ct 4).
- 2 Beg L, walk bkwd diag R 3 steps (1,2,3); step on R near L, turning to again face diag R of ctr (ct 4). The circle is now back to orig size, but with each dancer about a foot or so to the R of where he began.
- 3-8 Repeat meas 1-2, 3 more times. On ct 4 of meas 8, face ctr and W touch R (no wt) beside L.

FIG. II: COUPLES TO CTR & BACK

- 1 M release R handhold but keep L hand joined with ptr R. Beg L, M dance one two-step slightly bkwd and one two-step slightly fwd while leading ptr fwd in a wide CW arc (W dance 2 two-steps beg R to take closed pos with W back to ctr).

HORA MARE MOLDOVENEASCA

- 2 In closed pos, beg ML, WR walk 4 smooth gliding steps twd ctr (1 step per ct). At same time, bend slightly from waist to MR side as extended arms move upward (ct 1); bend slightly from waist to ML side as extended arms move downward (ct 2); repeat ct 1 (ct 3); straighten body and return extended arms to orig pos (ct 4).
- 3 Turning $1/4$ CW so that ML side and WR side are twd ctr, M step twd ctr on L (WR) bending knee while dipping torso and extended arms downward twd ctr (ct 1); coming upright dance 3 small steps almost in place beg MR, WL and turning CCW to end facing out of ctr and in semi-open pos (cts 2,3,4).
- 4 In semi-closed pos and moving away from ctr, M dance 6 steps fwd: leading with the heel, step fwd on L (ct 1); close R to L heel (ct &); repeat two more times (cts 2,&,3,&); step fwd with L (ct 4); hold (ct &). W dance 8 steps fwd: leading with the heel, step fwd on R (ct 1); close L to R heel (ct &); repeat 3 times (cts 2,&,3,&,4,&).
- 5-6 Join inside hands with ptr (MR,WL). Beg R, with 4 two-steps M lead W in a fairly wide $3/4$ CCW circle, ending in shldr-shldr blade pos with M facing ctr. M dance the first two-step backing up twd ctr; the second slightly diag fwd L; the third under the joined hands starting to turn $1/2$ CW; the fourth finishing the CW turn and assuming shldr-shldr blade pos with ptr.
- 7 Beg R, with 7 steps turn in place CCW as a cpl: step on R to R side (ct 1); step on L beside R (ct &); repeat two times (cts 2,&,3,&); step on R to R side, bending knee (ct 4); hold (ct 4).
- 8 Beg L, with 8 steps turn in place CW as a cpl: step on L to L side (ct 1); step on R beside L (ct &); repeat three times (cts 2,&,3,&,4,&). On last two steps (cts 4,&) release shldr-shldr blade pos and W turn to R (CW) to end at R side of ptr. All hands joined in orig (big) circle. W have progressed one place to the R in the circle.

Repeat dance two more times, each time with a new ptr.

Sirba la Doi de la Goicea Mare

(Oltenia, Romania)

Sunni Bloland learned this dance from Puiu Vasilescu of Bucharest. Typically the sirba dance motif is 3 measures of 2/4, while the musical phrase is 4-8 measures as in the case of Part A of this dance.

Pronunciation: (suh-r-bah lah doy deh lah goy-cha mahray)

Record: Noroc ELP 13

Formation: Short lines of M & W hands joined down in V position

Music: 2/4, no intro. *etc etc etc 12 measures to start of coda*

measure

A. Sirba

- 1 In place, step R across in front (ct. 1), step L back (ct. &), step R to R (ct. 2), step L across in front (ct. &)
- 2 Step R diag. bkwd. R (ct. 1), large step diag. bkwd on L to L (ct. &), moving diag. fwd. R step R (ct. 2), close L to R (ct. &)
- 3 Step fwd. R (ct. 1), leap onto L slightly to L as R leg circles high around to front (ct. 2)
- 4-12 Repeat 1-3 3x

"Coda" to Sirba--moving in "box" shape CCW

- 13 Step on R diag. L (ct. 1), hop R (ct. &), step back on L (ct. 2), hop L (ct. &)
- 14 Step R to R (ct. 1), hop R (ct. &), step fwd. L (ct. 2), hop L (ct. &)
- 15 Repeat meas. 13
- 16 Step R in place (ct. 1), stamp L in place (ct. &), step L in place (cts. 2&)

B. Double Crosses & Grapevine

- 1 In place step R across in front (ct. 1), step L back (ct. &), step R to R (ct. 2), step L across in front (ct. &)
- 2 Step R back (ct. 1), close L to R (ct. &), long exaggerated step bkwd. on R (ct. 2), little leap fwd. onto L (ct. &)
- 3 Moving to L in a grapevine, step R across in front (ct. 1), step side L (ct. &), cross R behind (ct. 2), step side L (ct. &)
- 4-5 Repeat meas. 3 2x

- 6 In place, cross R in front (ct. 1), step bkwd L (ct. &), step sideways R (ct. 2), step L across in front (ct. &)
- 7 Step R bkwd (ct. 1), long exaggerated step, moving diag. bkwd L (ct. &), step diag. fwd. to R on R (ct. 2), close L to R (ct. &)
- 8 Step fwd. R (ct. 1), leap onto L slightly to L as R leg circles high around to front (ct. 2)
- 9-16 Repeat "B" meas. 1-8

Presented by Sunni Bloland

Trei Pazeste de la Ciupereni

(Dolj - Oltenia, Romania)

Sunni Bloland learned this dance from Puiu Vasilescu. Trei Pazeste means 'three times, be careful'. It is a dance type, with this variation coming from the village of Ciupereni, freely translated as "Mushroomville".

Pronunciation: (tray puh-zesh-tay day lah choo-pear-chain-ee)
 Record: Nevofoon 15012, Side 1, Band 8 "Trei Pazeste de la Dunereni"
 Formation: short mixed lines in "V" hand-hold
 Music: 2/4
 Introduction: 8 measures

Measure

A. Trei Pazeste

- 1 in place, facing forward, pas-de-basque R (cts. 1 & 2)
- 2 leap L to L (ct. 1), stamp R lightly (ct. 2)
- 3 moving backward step R (ct. 1), close L to R (ct. &),
step R fwd (ct. 2), scuff L fwd (ct. &)
- 4 step L fwd (ct. 1), stamp R slightly fwd (ct. 2)
- 5-12 repeat meas 1-4 twice
- 13 sway R to R (ct. 1), sway L to L (ct. 2)
- 14 step R fwd (ct. 1), turning approx 30° to L, hop on R, lifting L knee (ct.2)
- 15 moving diagonally away from center step L sideways (ct. 1),
close R to L (ct. &), repeat (cts. 2,&)
- 16 repeat meas 15, cts. 1,& step L (ct. 2)

B. Crossing steps with assemble

- 1 moving diagonally fwd L, step R across in front (ct. 1),
closing step L (ct. &), step R across in front (ct. 2),
closing step L (ct. &)
- 2 repeat B meas & cts. 1,&
step R across (ct. 2)
- 3-4 repeat meas 1-2, reversing ftwk, moving diagonally fwd R
- 5 with L crossed in front of R, jump on both feet slightly to R (ct. 1)
with R crossed in front of L jump slightly to L (ct. 2)
assemble--assemble
- 6 step fwd R (ct. 1), hop on R, twisting approx 30° to L, lifting L knee
- 7 moving away from center diagonally L, step sideways L (ct. 1),
close R to L (ct. &), step sideways L (ct. 2), close R to L (ct. &)
- 8 repeat meas 7, cts. 1,&
step on L to face center (ct. 2)
- 9-16 repeat B, meas 1-8

Trei Pazeste de la Ciupereni continued

C. Pas de basque

- 1 moving slightly R, step R, L, R (cts. 1,&,2)
- 2 leap L in place, swinging R leg in wide high arc from back to front (ct.1)
step R across in front of L (ct. 2), step L in place (ct. &)
- 3 pas de basque R, (cts. 1,&,2)
- 4-5 repeat meas 2-3
- 6 repeat meas 2
- 7 step R (ct. 1), step L across in front (ct. &), step R in place (ct. 2),
step L beside R (ct. &)
- 8 bending L knee, slap R foot fwd (ct. 1), slap R foot diagonally to R (ct.2)
- 9-16 repeat C, meas. 1-8

repeat meas. 1-8

PRETTY BABY QUADRILLE
By Jerry Helt

E-Z RECORD 725

FIGURE:

COUNTS:

- 8 HEADS FORWARD UP TO THE MIDDLE AND COME ON BACK
- 8 HEADS RIGHT & LEFT THRU
- 8 SIDES FORWARD UP TO THE MIDDLE AND COME ON BACK
- 8 SIDES RIGHT & LEFT THRU
- 8 ALL JOIN HANDS AND CIRCLE LEFT
- 8 CORNER SWING
- 8 ALL PROMENADE ALL THE WAY AROUND
- 8 EVERYBODY LOVES A BABY, THAT'S WHY I'M IN LOVE WITH YOU
- 8 PRETTY BABY OF MINE

(FIGURE IS DANCED FOUR TIMES THRU)

STAR THE ROUTE: From a static square, those designated (heads or sides) will complete the call. Example: the heads will right hand star three quarters to meet the couple on their right with a left hand star one full turn . . . heads will meet back in the center of the set to star right halfway to meet the other sides with a left hand star, one full turn . . . Heads meet in the center for a right hand three quarter star back to home position. It takes 32 beats to execute STAR THE ROUTE. (See SQUARE DANCING Magazine, November, 1980, Style Lab.)

MEGUNTICOOK REEL

1-4-7 etc. active

- | | | | |
|----|---------|---|-------|
| A1 | (1- 4) | Cross right over down the outside | ● - ■ |
| | (5- 8) | Down below two couples | ● - ■ |
| | (9-12) | Into the center and meet your own | ○ - □ |
| | (13-16) | Allemande right with your partner | ● - ■ |
| A2 | (17-20) | Allemande left with the couple above | ● - ■ |
| | (21-24) | Allemande right with your own | ● - ■ |
| | (25-28) | Allemande left with the next above | ○ - □ |
| | (29-32) | Allemande right to place | |
| B1 | (33-48) | Down the center, same way back and cast off | Head |
| B2 | (49-64) | Right and left with the couple above | |

HISTORY AND COMMENTS.

Probably this one comes from the state of Maine, since there is a mountain, a stream and a village by the name of Megunticook. (Northern Junket)

REFERENCES.

America Squares v5n3 Nov48 p51; Briggs 1953 p61-62; Corvillia 1926 p10; Northern Junket v3n8 Nov52 p25; Washburn 1862 p10.

TYPE CLASSIFICATION.

Contra corners (almost); Down outside DR.

The Basic Movements of Square Dancing

FOR RECREATIONAL DANCING

1. Circle Family
 - a. Right
 - b. Left
2. Forward & Back
3. Dosado
 - a. *Reverse Dosado*
4. Swing
5. Promenade Family
 - a. Couples (full, $\frac{1}{2}$, $\frac{3}{4}$)
 - b. Single file
 - c. *Wrong Way*
6. Allemande Family
 - a. Left
 - b. Right
 - c. Left arm turn
 - d. Right arm turn
7. Right & Left Grand Family
 - a. Right and left grand
 - b. Weave the ring
 - c. *Wrong way grand*
8. Star Family
 - a. Right
 - b. Left
9. Star Promenade
10. Pass Thru
11. Split Family
 - a. Outside couple
 - b. Ring (one couple)
12. Half Sashay Family
 - a. Half Sashay
 - b. Rollaway
 - c. Ladies in, men sashay
13. Turn Back Family
 - a. U turn back
14. Separate Family
 - a. Separate
 - b. Divide
15. Courtesy Turn
16. Ladies Chain Family
 - a. Two Ladies (reg. & $\frac{3}{4}$)
 - b. Four ladies (reg. & $\frac{3}{4}$)
17. Lead Right
18. Right and Left Thru
19. Circle to a Line
20. Bend the Line
21. Double Pass Thru
22. Grand Square

(1) CIRCLE FAMILY: Starting formation — two or more dancers. (a) **CIRCLE LEFT**, (b) **CIRCLE RIGHT**. Dancers join hands to form a circle, face slightly left or right as directed and move forward around the circle the distance directed. When left or right is not specified for circle, it is a circle to the left.

STYLING: All dancers walk (dance) forward with joined hands, men's palms up and ladies' palms down, elbows bent comfortably so that hands are above the elbow. TIMING: Standing or static square (SS) 8 people, full around, 16 steps; three quarters, 12 steps; one half, 8 steps; one quarter, 4 steps.

ALL JOIN HANDS CIRCLE EIGHT TO THE LEFT
 CIRCLE EIGHT RIGHT BACK TO PLACE
 1 & 3 FORWARD CIRCLE FOUR TO THE LEFT
 CIRCLE RIGHT BACK TO PLACE
 HEAD MEN TAKE THE CORNER LADY BY THE HAND
 GO FORWARD CIRCLE FOUR LEFT
 CIRCLE RIGHT BACK TO PLACE
 NUMBER ONE COUPLE LEAD RIGHT TO COUPLE TWO
 CIRCLE FOUR TO THE LEFT
 NUMBER ONE MAN OPEN OUT BY THE LEFT HAND
 PICK UP COUPLE NUMBER THREE
 CIRCLE SIX TO THE LEFT
 NUMBER ONE MAN OPEN OUT BY THE LEFT HAND
 PICK UP COUPLE NUMBER FOUR
 ALL CIRCLE EIGHT TO THE LEFT BACK TO PLACE
 ONE & THREE LEAD TO THE RIGHT
 CIRCLE FOUR TO THE LEFT
 ONE & THREE MEN OPEN OUT BY THE LEFT HAND
 ALL CIRCLE EIGHT TO THE LEFT BACK TO PLACE
 ONE & THREE FORWARD CIRCLE LEFT 3/4
 SAME FOUR CIRCLE RIGHT 3/4 TO HOME

(2) FORWARD AND BACK: Starting formation — single dancer. Each dancer steps forward three steps and pauses while bringing the free foot forward and touching it to the floor without transferring weight. Each steps back three steps beginning with the free foot and pauses while touching the free foot beside the weight-bearing foot. From facing lines of four or similar situations where eight counts are not appropriate, each dancer steps forward and pauses while bringing the other foot forward and touching it to the floor without transferring weight. Each steps back on the free foot and pauses while touching the other foot beside it.

STYLING: Couples have inside hands joined. As couples meet in the center, outside hands may be touched palm to palm. As the foot is brought to the touch (on the 4th and 8th counts), it should remain on the floor. TIMING: SS (static square) all, 8 steps, heads or sides, 8 steps; rock forward and back, 4 steps; balance, 4 steps.

EVERYBODY GO FORWARD UP TO THE MIDDLE AND COME BACK
 ALL THE LADIES FORWARD UP TO THE MIDDLE AND COME BACK
 ALL THE GENTS " " " " " " " " "
 ONE & THREE COUPLES " " " " " " " " "
 ONE & THREE GENTS TAKE THE CORNER LADY BY THE HAND
 GO FORWARD UP TO THE MIDDLE AND COME BACK AGAIN

(3) DO SA DO: Starting formation — facing dancers. Dancers advance and pass right shoulders. Without turning, each dancer moves to the right passing in back of the other dancer. Then moving backwards, each passes left shoulders returning to starting position.

STYLING: Men — arms in natural dance position, right shoulders forward as right shoulders pass, left shoulders forward as left shoulders pass. Ladies — both hands on skirt, moving skirt forward and back to avoid opposite dancer, right hand forward as right shoulders pass, left hand forward as left shoulders pass. TIMING: SS with corner, 6 steps; with partner, 6; from a Box formation (see DANCER TIPS at Basic #20), 6, SS across the set, 8.

EVERYBODY FACE YOUR PARTNER DO SA DO
 EVERYBODY FACE YOUR CORNER DO SA DO
 ONE & THREE LADIES FORWARD DO SA DO
 ONE & THREE GENTS FORWARD DO SA DO
 ONE & THREE WITH THE OPPOSITE PERSON DO SA DO
 ONE & THREE AS COUPLES FORWARD DO SA DO
 ONE & THREE FORWARD JOIN BOTH HANDS WITH THE OPPOSITE
 WHEELBARROW DO SA DO, GENTS BACK TO BACK
 (ALL OF THE ABOVE CAN BE DANCED AS REVERSE DO SA DO)

(4) SWING: Starting formation — facing dancers (man and lady). Dancers step forward ending right side to right side and move around each other turning in a clockwise direction four or more counts. Dancers break out of the swing. The lady continues turning to her right until facing the same direction as the man, they form a couple.

STYLING: Men — left arm bent at the elbow, palm slightly up, right hand on lady's back slightly above the waist, posture should be erect. Ladies — right hand palm down on man's left hand, left hand on man's right shoulder, arm resting on man's right arm. Footwork: WALK AROUND — use short walking or shuffling steps around the central point. BUZZ STEP — right foot moves in small steps around the pivot point between the two dancers while the left foot pushes, as in a scooter motion. Ending position: Lady rolls off man's right arm blending smoothly to position for the next call

TIMING: Advancing skill, usually 4 to 8 beats of music, used at caller's discretion.

EVERYBODY SWING YOUR PARTNER
 EVERYBODY SWING YOUR CORNER
 GO BACK AND SWING YOUR OWN
 ONE & THREE MEN SWING YOUR CORNER
 GO BACK & SWING YOUR OWN
 ONE & THREE GO FORWARD SWING YOUR OPPOSITE
 GO HOME & SWING YOUR OWN

(5) PROMENADE FAMILY (Full, 1/2, 3/4) (a) COUPLE PROMENADE: Starting formation — promenade. As a unit the couple walks forward around the circle counterclockwise. Unless otherwise specified, they promenade until reaching the man's home position. At the end of the promenade the couple turns, as a unit, to face the center of the set. If promenading to the man's home position, the couple always goes at least one quarter around the square. If need be, they continue past the man's home position for another full time around. (b) **SINGLE FILE PROMENADE:** Starting formation — single file promenade. Dancers move forward in single file counterclockwise or clockwise around the circle, as directed. (c) **WRONG WAY PROMENADE:** Like promenade, except that the couples promenade clockwise.

STYLING: In promenade position the man's hands are palm up, right forearm over the lady's left arm. Lady's hands are palm down in man's hand. Joined hands should be positioned equally between partners. In single file promenade man's arms are held in natural dance position, lady's hands on skirt, working in the natural swinging motion. TIMING: Ss; couples promenading full around, 16; three quarters, 12; one half, 8; one quarter, 4; 4 people promenading inside, 8.

EVERYBODY PROMENADE YOUR PARTNER
 PUT THE LADY IN THE LEAD
 PROMENADE SINGLE FILE BACK HOME
 ONE & THREE COUPLES OUTSIDE 1/2 PROMENADE
 TWO & FOUR COUPLES INSIDE 1/2 PROMENADE
 ONE & THREE COUPLES INSIDE PROMENADE 3/4
 TWO & FOUR COUPLES OUTSIDE PROMENADE 3/4
 ONE & THREE COUPLES OUTSIDE PROMENADE 3/4
 TWO & FOUR COUPLES INSIDE PROMENADE 3/4
 ALL THE LADIES INSIDE PROMENADE BACK TO PLACE
 ALL THE GENTS INSIDE PROMENADE BACK TO PLACE
 ALL THE GENTS OUTSIDE PROMENADE BACK TO PLACE
 ALL THE LADIES OUTSIDE PROMENADE BACK TO PLACE

(6) ALLEMANDE FAMILY: Starting formation — any position where dancers can conveniently turn 90° or less to face their corner. (a) **ALLEMANDE LEFT:** Dancers face their corners and turn by the left forearm. Releasing armholds and stepping forward, each dancer ends facing his partner. (b) **ALLEMANDE RIGHT:** Like allemande left, but dancers turn with the right forearm. (c) **LEFT ARM TURN:** Starting formation — facing dancers. Dancers join left forearms and walk forward around each other the distance specified, e.g. half (180°), three quarters (270°), full (360°), etc. (d) **RIGHT ARM TURN:** Like left arm turn except dancers turn with the right forearm.

STYLING: The arms are held past the wrist but not past the elbow joint. Each dancer places his hand on the inside of the arm of the person with whom he is to work. The fingers and thumb are held in close. The center of the turn will be at the joined arms, so, while turning, each dancer is moving equally around the other. TIMING: Full around, 8; three quarters, 6; one half, 4; one quarter, 2.

LEFT ALLEMANDE YOUR CORNER
 RIGHT ALLEMANDE YOUR PARTNER
 ONE & THREE COUPLES FORWARD
 TURN YOUR OPPOSITE BY THE RIGHT
 TURN YOUR PARTNER BY THE LEFT
 EVERYBODY TURN YOUR CORNER BY THE RIGHT
 EVERYBODY TURN YOUR PARTNER BY THE LEFT
 ONE & THREE GENTS FORWARD
 TURN BY THE RIGHT, TURN YOUR PARTNER BY THE LEFT
 ONE & THREE LADIES TURN BY THE RIGHT
 TURN YOUR PARTNER BY THE LEFT

ALLEMANDE LEFT YOUR CORNER
 TURN YOUR PARTNER RIGHT FULL AROUND
 GENTS TURN YOUR RIGHT HAND LADY BY THE LEFT
 TURN YOUR PARTNER RIGHT FULL AROUND
 ALLEMANDE LEFT YOUR CORNER

(7) RIGHT AND LEFT GRAND FAMILY: Starting formation — square or circle or any position where dancers are facing opposite sex, men facing counterclockwise, ladies clockwise. (a) **RIGHT AND LEFT GRAND:** Partners face, join right hands and pull by. Each moves ahead, around the circle (men counterclockwise, ladies clockwise) and each gives a left hand to the next, a right to the next and a left to the next until each dancer meets his partner. (b) **WEAVE THE RING:** A right and left grand without touching hands. (c) **WRONG WAY GRAND:** Like right and left grand, but men move clockwise and ladies move counterclockwise.

STYLING: In the right and left grand for all dancers, hands are involved with alternating pull-by movements, no twirls. Arms should be held in natural dance position and the handhold position should be released as dancers pass each other. Men particularly should stand tall and resist the temptation to lean over and stretch out their hand to the next person. Just a comfortable extension of the arm and hand is all that is necessary. In the weave the ring, ladies will work their skirt with both hands as they move around the square, not exaggerated but with both hands on skirt. Men hold hands in natural dance position. The motion is one with the circle not too large and with the dancers leading with their right shoulder as they pass the dancer on the right, then with the left shoulder as they pass the dancer on the left. Brief eye contact should be made as they meet each dancer. TIMING: Until you meet your partner on the other side, 10 steps.

EVERYBODY FACE YOUR PARTNER
GO RIGHT & LEFT GRAND
MEET YOUR PARTNER WEAVE THE RING
MEET YOUR PARTNER RIGHT HAND TURN BACK
WRONG WAY RIGHT & LEFT GRAND
MEET YOUR PARTNER WEAVE THE RING (WRONG WAY)
MEET YOUR PARTNER RIGHT HAND TURN BACK
GENTS STAND, LADIES RIGHT & LEFT GRAND WITH THE GENTS
MEET YOUR PARTNER, LADIES STAND
GENTS GO RIGHT & LEFT GRAND WITH THE LADIES

(8) STAR FAMILY: Starting formation — facing dancers, facing couples, square, circle. (a) **RIGHT HAND STAR**, (b) **LEFT HAND STAR.** The directed dancers step forward and extend designated hands to form a right or left hand star. Dancers turn the star by walking forward in a circle around the center of the star. Turning distance of the star may be specified in fractions of one quarter, one half, three quarters, or a complete revolution.

STYLING: In a forward moving star inside hands should be joined in a "palm star" position (hands of those making the star at about average eye level — palms touching), arms bent at elbow. Men's outside arms in natural dance position, ladies' outside hands work skirt. TIMING: 4 people, full around, 8; three quarters, 6; one half, 4; one quarter, 2. 8 people, full around, 16; three quarters, 12; one half, 8; one quarter, 4.

EVERYBODY PUT THE RIGHT HAND IN, STAR RIGHT
OTHER WAY BACK A LEFT HAND STAR
ALL THE LADIES RIGHT HAND STAR
BACK BY THE LEFT A LEFT HAND STAR
ALL THE GENTS RIGHT HAND STAR
BACK BY THE LEFT A LEFT HAND STAR
ONE & THREE GO FORWARD RIGHT HAND STAR
BACK BY THE LEFT A LEFT HAND STAR
EVERYBODY FACE YOUR PARTNER
MAKE A RIGHT HAND, TWO HAND STAR
BACK BY THE LEFT A LEFT HAND STAR
WITH THE LEFT HAND LADY
MAKE A RIGHT HAND, TWO HAND STAR
BACK BY THE LEFT A LEFT HAND STAR
SWING YOUR PARTNER

ONE & THREE GENTS FORWARD
MAKE A RIGHT HAND TWO HAND STAR
BACK BY THE LEFT A LEFT HAND STAR
WITH YOUR PARTNER RIGHT HAND STAR
BACK BY THE LEFT A LEFT HAND STAR
SWING YOUR OWN

(9) STAR PROMENADE: Starting formation — star, promenade. Directed dancers form a star and place the other arm around the waist of another directed dancer. Turn the star and promenade the distance specified.

STYLING: Men's inside hands joined the same as in a right or left hand star, outside arm around the lady's waist. Lady's inside arm around man's waist under his arm, outside hand works skirt. TIMING: 4 couples full around, 12; three quarters, 9; one half, 6; one quarter, 3. 4 couples full around with back out at home, 16.

EVERYBODY SWING YOUR PARTNER
KEEP YOUR ARM AROUND YOUR PARTNER
STAR PROMENADE ONCE AROUND TO HOME
GENTS BACK OUT & SQUARE YOUR SET
ONE & THREE SWING YOUR PARTNER
KEEP YOUR ARM AROUND YOUR PARTNER
STAR PROMENADE ONCE INSIDE TO HOME
GENTS BACK OUT & SQUARE YOUR SET
ONE & THREE FORWARD RIGHT HAND STAR
BACK BY THE LEFT A LEFT HAND STAR
PICK UP YOUR CORNER WITH AN ARM AROUND
STAR PROMENADE ONCE AROUND
INSIDE BACK OUT, CIRCLE EIGHT (SAME SEX)
WITH THE NEAREST LADY LEFT ALLEMANDE
SWING YOUR PARTNER, STAR PROMENADE TO HOME

(10) PASS THRU: Starting formation — facing dancers. Dancers move forward, passing right shoulders with each other. Each ends in the other's starting position but neither dancer changes facing direction.

STYLING: Man's right shoulder slightly forward as right shoulders pass. Arms in natural dance position. Ladies work skirts with hands, right hand leading as right shoulders pass. TIMING: From a static square (SS), heads or sides passing thru across the set, 4; Box, 2.

ONE & THREE PASS THRU
PROMENADE YOUR PARTNER HOME
ONE & THREE PASS THRU
SINGLE FILE PROMENADE (TO THE LEFT) HOME
FACE IN, PASS THRU, FACE RIGHT
SINGLE FILE PROMENADE HOME, FACE IN

ONE & THREE PASS THRU
ONE & THREE GENTS OUTSIDE HALF PROMENADE
SWING A NEW LADY AT HOME
ONE & THREE PASS THRU
ONE & THREE LADIES TO THE RIGHT
SINGLE FILE 1/2 PROMENADE
SWING YOUR PARTNER, FACE IN
ONE & THREE PASS THRU
ONE & THREE SWING YOUR OWN AT HOME

(11) SPLIT FAMILY: (a) **SPLIT THE OUTSIDE COUPLE.** Starting formation — facing couples. The active or directed couple moves forward between the outside couple who sidesteps slightly to let them through then sidesteps back together again. (b) **SPLIT THE RING** (one couple). Starting formation — square. Like split the couple, except only one couple out of the four may be active.

STYLING: Men's arms in natural dance position; ladies may work skirts. The couple that is separated by the active couple simply moves out of the way so that the active couple may move between them. Once the active couple has moved through and is out of the way, the couple who separated will move together once again. TIMING: SS, couple one splits couple three, goes around one to a line, 8 steps. Heads or sides pass thru around one to a line, 8; around two to a line, 10; to home, 12. From a Box, insides split the outsides to a line, 4 steps; to home position, 6.

NUMBER ONE COUPLE FORWARD, SPLIT NUMBER THREE COUPLE
NUMBER ONE COUPLE PROMENADE 1/2 TO HOME
NUMBER THREE COUPLE FORWARD SPLIT NUMBER ONE COUPLE
NUMBER THREE SWING YOUR OWN
PROMENADE 1/2 WAY TO HOME

ONE & THREE FORWARD, WITH YOUR PARTNER STAND BACK TO BACK
SPLIT COUPLES TWO & FOUR
ONE & THREE SWING YOUR OWN
PROMENADE 1/4 TO HOME

(12) HALF SASHAY FAMILY: (a) **HALF SASHAY.** Starting formation — couple. Partners exchange places without changing facing directions. Dancer on the right sidesteps to the left, while the other dancer on the left steps back, sidesteps to the right, then steps forward to rejoin partner. (b) **ROLLAWAY.** Starting formation — couple. The directed dancer, or if not specified the dancer on the right, rolls across a full turn (360°) in front of the dancer on the left, as he sidesteps to the right — to exchange places. From a circle, unless otherwise directed, the ladies roll left across in front of the men. (c) **LADIES IN, MEN SASHAY:** Starting formation — circle or line with alternating men and ladies. With all dancers facing in, the ladies step forward and pause, while the men move to the left behind and past one lady. Ladies step back and rejoin hands with the men. If the circle is moving to the right, the men sashay to the right.

STYLING: Hands held in normal couple handhold. Man and lady each use a slight pulling motion toward each other as they initiate the sashay movement. Rollaway: Handhold same as joined couples. Man should slightly pull lady as both man and lady reach to join hands and continue pulling motion with outside hand. Man steps back with left foot, to the side and across. Ladies In, Men Sashay: Men's hands in slightly up position ready to rejoin the ladies in the circle. Ladies should have both hands on skirt when moving to the center and momentarily bunch skirts before returning to the circle. TIMING: Half sashay, 4 steps; Rollaway, 4; Ladies in, men sashay, 4.

EVERYBODY WITH YOUR PARTNER HALF SASHAY
 ALL JOIN HANDS CIRCLE EIGHT TO THE LEFT
 LADIES ROLL AWAY A HALF SASHAY
 LADIES IN, MEN SASHAY
 LADIES IN MEN SASHAY
 MEN IN LADIES SASHAY
 MEN IN LADIES SASHAY
 LADIES ROLL AWAY WITH A HALF SASHAY
 LADIES ROLL AWAY A HALF SASHAY

(13) TURN BACK FAMILY: (a) **U TURN BACK.** Starting formation — single dancer. The dancer does an in-place about-face turn (180°), turning toward partner unless the body flow dictates otherwise. If alone (i.e. no partner), the dancer turns toward the center of the set. If the dancer is facing directly toward or away from the center of the set, he may turn in either direction.

STYLING: Arms in natural dance position. TIMING: 2 steps.

EVERYBODY "U" TURN BACK
 LADIES "U" TURN BACK
 GENTS "U" TURN BACK

HEADS PASS THRU "U" TURN BACK
 SIDES PASS THRU "U" TURN BACK
 HEADS PASS THRU
 SIDES PASS THRU
 GENTS "U" TURN BACK
 LEFT ALLEMANDE, SWING YOUR OWN

(14) SEPARATE FAMILY: Starting formation — couple. (a) **SEPARATE:** The dancers in the couple turn back to back with each other and walk forward around the outside of the square. The distance traveled is determined by the next call. (b) **DIVIDE:** The dancers in the couple turn away from each other and walk forward one quarter around the outside of the square to wait for the next call.

STYLING: Those not active will move forward to get out of the way so that those moving will not have so far to go. Men's arms in natural dance position; Ladies' skirt work optional. TIMING: 2 steps.

NUMBER ONE COUPLE WITH YOUR PARTNER BACK TO BACK
 SEPARATE GO ALL THE WAY AROUND TO HOME
 SWING YOUR OWN AT HOME
 (THE ABOVE CAN BE USED WITH 1, 2, 3, 4, COUPLES
 NUMBER TWO COUPLE GO FORWARD
 SPLIT THE RING, SEPARATE TO HOME

HEADS GO FORWARD STAY THERE
 SIDES DIVIDE, SIDES SWING YOUR OPPOSITE
 SAME COUPLES DIVIDE & SWING YOUR OWN
 SAME SIDES SEPARATE HALF WAY AROUND
 SWING YOUR OWN AT HOME

(15) COURTESY TURN: Starting formation — couple, facing dancers. The man (left hand dancer) takes the lady's (right hand dancer) left hand (palm down) in his left (palm up) and places his right hand in the small of the lady's back. Working as a unit, the couple turns around with the left hand dancer backing up and the right hand dancer walking forward. Unless otherwise specified, the couple faces the center of the set or the center of the formation in which it is working.

STYLING: Men, the extended left hand serves as a direction indicator and the man uses his left hand to lead, not pull. Place the right hand in the small of the lady's back. Ladies use the right hand to work the skirt. TIMING: 4 steps.

HEADS COURTESY TURN YOUR PARTNER
 HEADS PROMENADE HALF WAY AROUND
 HEADS PASS THRU COURTESY TURN YOUR PARTNER

(16) LADIES CHAIN FAMILY: (a) **TWO LADIES CHAIN:** Starting formation — facing couples (man on left, lady on right). The ladies step forward, extend right hands to each other and pull by. Each man steps forward and to the right, turning left to face the same direction as the lady beside him. The lady extends a left hand to the man for a courtesy turn. Couples end facing each other. (b) **FOUR LADIES CHAIN:** Starting formation — square or circle of 8 dancers. Similar to two ladies chain except that all four ladies step to the center and form a right hand star. They turn the star halfway around to their opposite men. All courtesy turn to face the center of the set. **NOTE: TWO (or FOUR) LADIES CHAIN THREE QUARTERS:** Starting formation — facing couples, a square or circle of 8 dancers. The directed ladies step to the center, form a right hand star and turn the star three quarters. All courtesy turn to face the center of the set.

STYLING: Men release partner then turn right shoulder slightly toward the center of the square to begin the courtesy turn portion of the call, step back with the left foot. Ladies use handshake pull by for two ladies chain. No skirt work except as part of courtesy turn. Three quarter and four ladies chain, ladies use the hands up palm star, touching right hands in the star pattern. It is important that the man clears a path for receiving the lady after the chain by moving slightly to the right and starting the courtesy turn motion before the lady arrives. TIMING: SS, two ladies across set, 8 steps; three quarters, 10; four ladies across set, 8; three quarters, 10.

HEAD LADIES CHAIN ACROSS
 SIDE LADIES CHAIN ACROSS
 ALL FOUR LADIES CHAIN ACROSS
 ALL FOUR LADIES 3/4 CHAIN
 ALL FOUR LADIES 3/4 CHAIN!
 HEAD LADIES 3/4 CHAIN
 SIDE MEN COURTESY TURN 'EM
 SAME LADIES 3/4 CHAIN
 HEAD MEN COURTESY TURN YOUR OWN
 SIDE LADIES 3/4 CHAIN
 HEAD MEN COURTESY TURN 'EM
 SAME LADIES 3/4 CHAIN
 SIDE MEN COURTESY TURN YOUR OWN

(17) LEAD RIGHT: Starting formation — couple. Directed couple(s) take a step forward, and as a unit turn to the right 90° and move forward.

STYLING: Normal couple handhold between the man and lady, outside hands in normal dance position. TIMING: 4 steps.

NUMBER ONE COUPLE LEAD RIGHT
NUMBER ONE COUPLE SPLIT NUMBER TWO COUPLE
NUMBER ONE COUPLE PROMENADE 3/4
BACK TO HOME POSITION

NUMBER TWO COUPLE LEAD RIGHT
CIRCLE FOUR TO THE LEFT
MAKE A LEFT HAND STAR
NUMBER TWO COUPLE PROMENADE 3/4
BACK TO HOME POSITION

HEAD LADIES CHAIN ACROSS
HEADS PROMENADE HALF WAY AROUND
HEADS LEAD RIGHT, LEFT ALLEMANDE
EVERYBODY SWING YOUR OWN

(18) RIGHT AND LEFT THRU: Starting formation — facing couples. Dancers step forward, join right hands with the dancer directly ahead and pull by. Each couple then does a courtesy turn to face the other couple.

STYLING: Each dancer takes regular handshake hold (right hands) with opposite as they move by each other. They release hands immediately as they pull by. For courtesy turn styling, refer to that basic (15). TIMING: SS, heads or sides across the set, 8 steps; Box (couples standing closer together), 6; OW (within an ocean wave — a formation that appears in basic 35), 6 steps.

HEADS RIGHT & LEFT THRU
SIDES RIGHT & LEFT THRU
HEADS RIGHT & LEFT THRU
WITH A FULL COURTESY TURN TO FACE OUT
SIDES RIGHT & LEFT THRU
WITH A FULL COURTESY TURN TO FACE OUT
EVERYBODY PROMENADE ONCE AROUND
BACK TO HOME POSITION

HEADS RIGHT & LEFT THRU
WITH A FULL COURTESY TURN TO FACE OUT
HEADS PROMENADE HALF WAY AROUND
BACK TO HOME POSITION

(19) CIRCLE TO A LINE: Starting formation — facing couples. Couples circle left one half (180°). The lead dancer in the couple who started on the inside (man's position) releases the left handhold, but retains the handhold of the dancer on his right to become the left end dancer of the line. The released dancer moves forward under a raised arm arch to become the right end dancer in the line.

STYLING: The circle portion is the same styling as in circle eight. As the man breaks with his left hand to form a line, he should lead the line several steps before turning. After the end lady has released her right hand, and while retaining the right hand of the man beside her, together they will raise their joined hands and make an arch. Then as the line begins to straighten out, she will move forward under this arch, turning left face gradually under her own left arm so that instead of backing up she is moving forward to the end of the line. TIMING: 8 steps.

NUMBER ONE COUPLE LEAD RIGHT
CIRCLE TO A LINE OF FOUR
NUMBER THREE COUPLE LEAD RIGHT
CIRCLE TO A LINE OF FOUR
ALL JOIN HANDS CIRCLE LEFT
ONCE AROUND TO HOME POSITION

SIDES LEAD RIGHT, CIRCLE TO A LINE
SWING YOUR PARTNER
PROMENADE HOME

HEADS PROMENADE HALF WAY AROUND
HEADS LEAD RIGHT, CIRCLE TO A LINE
EVERYBODY RIGHT & LEFT THRU
WITH A FULL COURTESY TURN TO FACE OUT
PROMENADE YOUR PARTNER HOME

(20) BEND THE LINE: Starting formation — any line with an even number of dancers. Dancers in each half of the line must be facing in the same direction. The center dancers in the line drop hands with each other. With each half of the line working as a unit, the ends move forward while the centers back up until both halves of the line are facing.

STYLING: As ends move forward, centers back up equally. Use normal couple handhold and in the event a new line is formed, immediately join hands in the new line. TIMING: Lines of four, six or eight, 4 steps.

NUMBER ONE COUPLE FORWARD
SPLIT COUPLE NUMBER THREE
SEPARATE AROUND ONE PERSON
MAKE A SINGLE LINE OF FOUR
SINGLE LINE FORWARD
BEND THE LINE
HEADS RIGHT HAND STAR ONCE AROUND
LEFT ALLEMANDE
SWING YOUR OWN AT HOME

HEADS LEAD RIGHT, CIRCLE TO A LINE
LINES FORWARD UP TO THE MIDDLE
AND COME ON BACK
BEND THE LINE
LINES UP TO THE MIDDLE
AND COME ON BACK
LINES PASS THRU
BEND THE LINE
LINES PASS THRU
PROMENADE YOUR PARTNER HOME

(21) DOUBLE PASS THRU: Starting formation — double pass thru. Dancers move forward, passing right shoulders with two other dancers to finish facing away from the center of the set in a completed double pass thru formation.

STYLING: Same as in pass thru. Dancer leads slightly with right shoulder and therefore the lady could use her right hand to work her skirt by putting it in front of her as she passes. TIMING: 4 steps.

HEADS RIGHT & LEFT THRU
SIDES PROMENADE 3/4 ROUND THE OUTSIDE
EVERYBODY DOUBLE PASS THRU
PROMENADE YOUR PARTNER HOME

HEAD COUPLES FORWARD
CIRCLE FOUR LEFT 3/4
EVERYBODY DOUBLE PASS THRU
PROMENADE YOUR PARTNER HOME

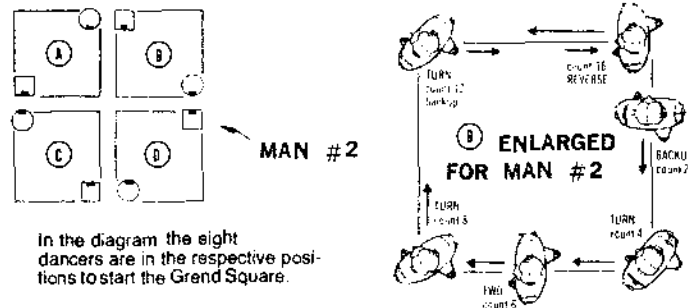
NUMBER ONE COUPLE FORWARD
SPLIT COUPLE NUMBER THREE
SEPARATE AROUND ONE PERSON
MAKE A SINGLE LINE OF FOUR
SINGLE LINE FORWARD
BEND THE LINE
EVERYBODY DOUBLE PASS THRU
EVERYBODY "U" TURN BACK
EVERYBODY DOUBLE PASS THRU
LEAD COUPLES "U" TURN BACK
LEFT ALLEMANDE ETC.

HEADS RIGHT & LEFT THRU
HEADS PASS THRU SEPARATE
AROUND ONE PERSON
COME INTO THE MIDDLE
EVERYBODY DOUBLE PASS THRU
EVERYBODY "U" TURN BACK
EVERYBODY DOUBLE PASS THRU
EVERYBODY "U" TURN BACK
CENTERS PASS THRU
LEFT ALLEMANDE ETC.

HEADS PROMENADE OUTSIDE 3/4
EVERYBODY DOUBLE PASS THRU
FIRST COUPLE GO LEFT NEXT GO RIGHT
LINES OF FOUR PASS THRU
PROMENADE YOUR PARTNER HOME

HEADS PROMENADE 3/4
SIDES RIGHT & LEFT THRU
EVERYBODY DOUBLE PASS THRU
EVERYBODY "U" TURN BACK
EVERYBODY DOUBLE PASS THRU
EVERYBODY "U" TURN BACK
CENTERS PASS THRU
CIRCLE FOUR WITH THE OUTSIDE TWO
SIDE GENTS BREAK BY THE LEFT
ALL CIRCLE EIGHT TO THE LEFT
BACK TO HOME POSITION.

(22) GRAND SQUARE: Starting formation — square. A call that has the sides doing one part while at the same time the heads are doing another. Heads move forward into the square (4 steps), turning one quarter (90°) on the fourth step to face partners and back away to the sides of the square (4 steps). Turn one quarter (90°) to face the original opposites. Back away to the corners of the square (4 steps) and turn one quarter (90°) to face original partners and walk forward to home (4 steps). Do not turn. (Total to here: 16 steps.) From this point the action is reversed. Heads back away from their partners (4 steps), turning one quarter (90°) on the fourth step and walk forward to the opposites (4 steps). Turn one quarter and walk forward into the center toward partners (4 steps).



Turn one quarter (90°) to face opposites and back up to home (total: 32 steps). While the head couples are doing the first 16 steps, the sides start by facing their partners to back away and do the second 16 steps. Completing this, the sides do the first 16 steps, while the heads are doing the last 16. The principle of walking three steps and then turning (or reversing) on the fourth step is followed throughout. This call may be broken into fractional parts by the caller directing the number of steps required. The call may also start with the heads, or other designated dancers, directed to face.

STYLING: Mens' arms in natural dance position; ladies work skirt with natural swinging action. When moving forward and backward as a couple, normal couple handhold is desired. **TIMING:** 32 counts.

RECORD LIST FOR JERRY HELT

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BLUE STARS AND STRIPES	BLUE STAR 1917
HAPPY HEART	BLUE STAR 1919
WHAT IS TO BE	BLUE STAR 1928
IT'S A LONG WAY TO HOUSTON	BLUE STAR 1938
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CELITO LINDO CIRCLE MIXER
PRETTY BABY QUADRILLE

E-Z 714
E-Z 722
E-Z 723
E-Z 724
E-Z 725

Presented by Marcus Moskoff

KOPCHETO
Bulgaria

This dance, presented by Marcus Moskoff, is from the repertoire of the State Regional Folklore Ensemble in Pernick, Bulgaria. This particular version is a collection of just a few of the many variations originally performed by the State Ensemble for Folk Songs and Dances of Sofia, Bulgaria.

PRONUNCIATION: Kohp-hce-toe *(Translation: (Bul. Hov))*

RECORD: Marcus Moskoff Introduces Songs and Dances of Bulgaria, Vol. I, Side B, Band 1/2. "KOPCHETO" *music is recorded a bit too fast - slow down a little!*

RHYTHM: 7/16 meter, counted 1,2 3,4 5,6,7 (Q,Q,S)

Intro: 4 meas.

FORMATION: Short lines with bel'd hold (L over R). *(new front basket!)*

Leader on R end of line calls out the random pattern sequence; however, Pattern I is usually performed in between Patterns II, III, IV, and V.

METER: 7/16

PATTERN

Meas.

- graufras ?*
- FIG. I: VODI (Moving step)
- 1 Facing diag L, with ft tog, bounce once (ct 1); bounce on R heel while slightly lifting L (ct 2); step L bkwd while slightly lifting R (ct 3).
 - 2 Repeat meas 1.
 - 3 Turning to face ctr, leap R on R (ct 1); leap L in front of R (ct 2); leap R back in place (ct 3).
 - 4 Leap L on L (ct 1); leap R in front of L (ct 2); leap L back in place (ct 3).
 - 5 Repeat meas 3.
 - 6 Facing ctr, small hop on R moving sdwd L, kick L quickly fwd (ct 1); step L on L (ct 2); step R across L (ct 3).
 - 7 Small hop on R moving sdwd L, kick L quickly fwd (ct 1); step L on L (ct 2); step R behind L (ct 3).
 - 8 Touch ball of L slightly ^{kick} fwd while bouncing on R heel (ct 1); lift on R while lifting L (ct 2); step L next to R (ct 3).
 - 9 Repeat meas, with opp ftwk.
 - 10 Touch ball of L slightly ^{kick} fwd while bouncing on R heel (ct 1); lift on R while lifting L (ct 2); step L across R with slight plie (ct 3).

body bending at waist & facing diag R

(Pivot on L to face diag L before repeating Fig. I.)

1st step fwd must be largest account

FIG. II: CHETRI NAPRED, CHETRI NAZAD (4 fwd, 4 bkwd) *

Facing and moving twd ctr with wt on L and holding R thigh almost horizontal, hop fwd twice on L (cts 1-2); step R fwd while lifting L thigh almost horizontal (ct 3).

2-4 Repeat meas 1-2, alternating ftwk, 3 more times (4 in all).

5-8 Repeat meas 1-2, moving bkwd, out of ctr to beg pos. (*Chetri Nazad*)

FIG. III: RITNI, RITNI RAY (one kick) *note: leader*

1-4 Repeat meas 1-4, Fig. II moving into ctr (hop, hop, step-4x) *ritni* *called automatically*

5 Turning to face diag L, hop on L bringing R knee up (ct 1); hold (ct 2); kick R out to R while slightly flexing L knee (ct 3). *do all automatic*

6 Turning to face diag R, leap onto R while bring L knee up (ct 1); hold (cg 2); kick L out to L while slightly flexing R knee (ct 3).

7 Turning to face ctr, hop R in place (ct 1); small step L on L (ct 2); step R in front of L (ct 3).

8 Step L back in place (ct 1); step R next to L (ct 2); step L in front of R (ct 3).

9-10 Repeat meas 8, alternating ftwk, twice more (3 in all).

RITNI DVA (Two kicks)

11-12 Repeat meas 5, 2 times.

13-14 Repeat meas 6, 2 times, except hop on R instead of stepping on ct 1 of meas 14.

15-18 Repeat meas 7-10.

RITNI TRI (Three kicks)

19-21 Repeat meas 5, 3 times

22-24 Repeat meas 6, 3 times, except hop on R instead of stepping on ct 1 of meas 23-24. *"Ray, Dva, Tri" may be called on*

25-28 Repeat meas 7-10.

(Note: Leader usually calls "Chetri Nazad," meas 5-8 of Fig. II, before returning to Fig. I.)

FIG. IV: SVIJ KOLENO (Knee lift)

1-4 Repeat meas 1-4, Fig. II, moving fwd (hop, hop, step-4x). *(Chetri napred)*

5 Facing ctr with straight R leg, strike R heel diag R while slightly bouncing on L (ct 1); hold (ct 2); bouncing on L, lift R abruptly across L leg (ct 3).

- 6 Hop on L in place while shifting lifted R ft to side of L let (ct 1); small step R on R (ct 2); step L in front of R (ct 3).
- 7 Step R bwck in place (ct 1); small step L on L (ct 2); step R in front of L (ct 3).
- 8-10 Repeat meas 5-7 with opp ftwk and direction.
- 11-16 Repeat meas 5-10, once more.

(NOTE: Leader usually calls "Chetri Nazad," meas 5-8, Fig. II, before returning to Fig. I.)

FIG. V: GREBNI (Scooping step)

- 1-4 Repeat meas 1-4, Fig. II (hop, hop, step-4x) moving fwd.
(hop, hop, step)
- 5 Scuff F fwd and up high in front (ct 1); hold (ct 2); leap onto R with plie, whild quickly lifting straight L leg fwd (ct 3).
- 6 Slap L fwd, flex R slightly (ct 1); hold (ct 2); raise L off floor (ct 3).
- 7 Slap L fwd, flex R slightly (ct 1); raise L off floor (ct 2); leap L fwd in place while bending fwd (and slightly diag L) from waist and bending R knee so that the lower leg is extended out bkwd (and slight diag bkwd R) (ct 3).
- 8 Hold (ct 1-2); abruptly scuff R heel fwd and out to R in a CW arc while straightening body sharply. (ct 3).
- 9 Hop on L whild continuing to swing R around in an arc (ct 1); repeat ct 1 (ct 2); step R in back of L whild lifting L thigh almost horizontal fwd (ct 3).
- 10-12 Repeat meas 6-8, Fig. II, moving bkwd (hop, hop, step-3x).

* if chetri napred only is called + no other when finished, do chetri nazad anyway. *they* if not finished, do vadi (Fig. I)

note: chetri napred (Fig. II, meas. 1-4) is written as meas. 1-4 of Fig. III, IV, & V, but is called separately step. ("Rit'at", "Zvij Kaloni", "in bni") is then called near end of chetri napred.

Presented by Marcus Moskoff

MAMA NEDYU GOVORYA
Bulgaria

- SOURCE:** This dance is from the repertoire of the State Ensemble for Folk Songs and Dances in Plovdiv, Bulgaria. Marcus learned the dance in 1972. Translation: Mother speaks to Nedyu. (Mah-mah Ney-due Go-vohrr-yah)
- RECORD:** Marcus Moskoff Introduces Song and Dances of Bulgaria, Vol. 1, Side A, Band 5.
- FORMATION:** Short lines with either belt hold or hands joined in "V" pos.
- RHYTHM:** 6/8 meter, counted $\frac{1,2,3}{1} \frac{4,5,6}{2}$

METER: 6/8**PATTERN**

Meas.

No introduction, begin with music.

FIG. I: INTERLUDE (Instrumental)

- 1 Facing and moving diag fwd L, step fwd on ball of R ft (ct 1); step L next to R with slight plie (ct 2).
- 2 Facing and moving twd ctr, repeat ftwk of meas 1.
- 3 Facing and moving diag R fwd, repeat ftwk of meas 1.
- 4 Facing and moving LOD, step R fwd (ct 1); hop on R while lifting L slightly behind R (ct 2).
- 5 Turning to face ctr, step L in place (ct 1); hop on L while kicking R across L with straight leg, toes facing diag R fwd and ft angled at 45° from floor (ct 2).
- 6 Step R bkwd while kicking L across R with straight leg, same style as described in meas 5 (ct 1); repeat ct 1 with opp ftwk (ct 2).
- 7 Step R bkwd (ct 1); touch ball of L behind R, leave R in place, shift wt onto R in place (ct 2).
- 8 Repeat meas 7 with opp ftwk.
- 9-16 Repeat meas 1-8, once more (2 in all).

FIG. II: BASIC (Vocal)

- 1 Facing ctr, and moving sdwd in LOD, step R to R on ball of ft (ct 1), step L across R with slight plie (ct 2).
- 2-3 Repeat meas 1, twice more (3 in all).

- 4 Step sdwd R on R with slight plie (ct 1); touch ball of L next to R, leave R in place (ct &), step R in place with slight plie (ct 2).
- 5 Repeat meas 4 with opp ftwk.
- 6-15 Repeat meas 1-5, twice more (3 in all).

1982 SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE

Presented by Marcus Moskoff

OY YOVANE

The dance was learned by Marcus Moskoff from the State Ensemble for Music and Dances in Blagoevgrad, Bulgaria, in 1978. (Oi Yoh-vah-ney)

RECORD: Marcus Moskoff Introduces Songs and Dances of Bulgaria, Vol. I, Side A, Band 2.

FORMATION: Facing ctr, cpls are arranged with M behind and to L of W with his R arm extended straight behind W's neck. W grasps M's R hand with her R hand above her R shldr at head ht. L hands are held on hips with fingers fwd.

Cpls turn to face LOD when dance begins after 4 meas of instrumental introduction.

METER: 2/4

PATTERN

Meas.

INTROUDCTION: 4 meas

FIG. I: BASIC

- 1 Facing and moving LOD, step R fwd (ct 1); step L fwd (ct 2).
- 2 Step R fwd (ct 1); close ball of L ft to R (ct &); step R fwd (ct 2). (Two-step, beg r).
- 3-4 Repeat meas 1-2, with opp ftwk.
- 5 Turning to face ctr, step sdwd R on R (ct 1); tap L heel diag fwd L (ct 2).
- 6 Facing ctr, tap L heel directly fwd (ct 1); lift L knee high while slightly bouncing on R heel (ct 2).
- 7 Step sdwd L on L (ct 1); looking down to floor and bending slightly fwd at waist, step L behind R (ct 2).
- 8 Facing ctr, step sdwd L on L, straighten up (ct 1); slowly lift R knee high (ct 2).
- 9 Pause in previous pos (ct 1); step sdwd R on R (ct 2).
- 10 Step sdwd L on L (ct 1); turning twd LOD, step R,L fwd (cts &,2).
- 11-20 Repeat meas 1-10, once more (2 in all).

FIG. II: TURN

- 1-2 After first pattern is performed twice, cpls will walk one CW turn using the W as a semi-pivot point. Walking 4 steps (R,L,R,L), cpls complete a 3/4 turn from starting point.

- 1 Complete the turn by using the 1st meas from Fig. I (walk R,L), while repeating the dance from the beginning, only starting from meas 2..

ENDING SEQUENCE:

- 1-6 Repeat meas 1-6, Fig. I.
- 7-9 Repeat meas 7-9, Fig. I, except at a decreasingly slower tempo.
- 10 Step sdwd L on L (ct 1); slowly lift R knee fwd and high, holding in pos until end of music (ct 2).

Presented by Marcus Moskoff

PIRINSKA IGRA
Bulgaria

Marcus Moskoff learned this dance from the State Ensemble for Folk Songs and Dances in Blagoevgrad, Bulgaria, in 1978.

PRONUNCIATION: Pee-reen-skah E-grah

RECORD: Marcus Moskoff Introduces Songs and Dances of Bulgaria, Vol. 1, Side A, Band 4.

RHYTHM: 7/16 meter, counted $\frac{1,2,3}{1}$ $\frac{4,5}{2}$ $\frac{6,7}{3}$ (S,Q,Q)

FORMATION: Cpls in front basket hold (ML over WR), facing LOD around the circle.

Oy Yovane pos: L hand on hip with fingers fwd, R hands joined (M arm behind W neck, R hands joined over R shldr at head ht) over W shldr.

METER: 7/16

PATTERN

Meas.

- FIG. I:
- 1 Step R,L fwd (cts 1-2); step R slightly fwd (ct 3).
 - 2 Repeat meas 1. with opp ftwk.
 - 3 Step R fwd (ct 1); ^{bounce} lift on R while slightly lifting L (ct 2); step L fwd (ct 3).
 - 4 Repeat meas 1.
 - 5-8 Repeat meas 1-4 with opp ftwk.

NOTE: Stepping on ball of ft first and then the heel, do soft plie's on each step with s' slightly deeper plie on ct 1 of each meas.

FIG. II:

- Men:
- 1 Releasing L hands, place them on hip with fingers fwd, lift joined R hands high so W may turn CW; step R ^{to} fwd (ct 1); lift ^{bounce} on R while lifting L fwd (ct 2); step L across R (ct 3).
 - 2 Stepping R to R, twizzle on both ft to face diag L (both heels pivot R)(ct 1); facing diag L, step L bkwd (ct 2); step R in front of L (ct 3).
- Woman:
- 1 Releasing L hands, place them on hip with fingers fwd, lift joined R hands high so W may turn once CW under M's arm; Step R to R (ct 1); ^{bounce} lift on R while lifting L (ct 2); step L (ct 3).

2 Continuing CW turn back to orig place, step R-L (cts 1-2); completing turn, step R across L (ct 3).

BOTH:

3-4 Joining hands in basket hold with ptr, repeat meas 1-2 (M) with opp ftwk and direction (W does not turn).

5 Step R bkwd (ct 1); step L next to R (ct 2); step R fwd (ct 3).

6 Step L fwd (ct 1); lift R leg fwd and up in a CCW arc (ct 2); tap R heel in front of L, without wt (ct 3).

7 Lift R leg fwd and up in a CW arc (ct 1); step directly bkwd on R and flex both knees into a (1/2) bent over pos with R knee downward (ct 2); shift all wt onto R without changing bent over pos (ct 3).

8 Standing upright, step L bkwd (ct 1); step R next to L (ct 2); step L fwd (ct 3).

REPEAT FIG. I-II

FIG. III:

1 After doing Fig. I-II twice through, cpls will turn together twd L to face diag R. While changing hands to "Oy Yovane" pos, step diag R on R (ct 1); step L in front of R (ct 2); step diag R on R (ct 3).

2 Step L behind R (ct 1); step R to R (ct 2); step L in front of R (ct 3).

3 Step R to R while lifting L leg fwd and up in a CW arc (ct 1); hold with L leg in high lifted pos and bounce slightly on R heel (ct 2); slight bounce again on R (ct 3).

4 Repeat meas 3 with opp ftwk and direction.

5-8 Repeat meas 1-4, 3 more times (4 in all).

Repeat entire dance from beginning.

- 3-16 Facing ctr, repeat meas 1-2, alternating ftwk and direction 7 more times (8 in all).

FIG. III:

- 1 Facing ctr and continuing arm movement of Fig. II, step slightly R on R (ct 1); step L in front of R (ct &); step R bk in place (ct 2); step L next to R (ct &).
- 2 Step R in front of L (ct 1); step L bk in place (ct &); step slightly R on R (ct 2); step L in front of R (ct &).
- 3-4 Facing ctr, repeat meas 1-2, Fig. II (R to R; stamp L; L bkwd; stamp R; R to R; L across R; R to R; stamp L).
- 5-6 Facing ctr, repeat meas 1-2, with opp ftwk and direction (2 cross-over steps, beg L)
- 7-8 Repeat meas 1-2, Fig. II with opp ftwk (L to L, stamp R; R bkwd; stamp L; L to L; R across L; L to L, stamp R).
- 9-16 Repeats meas 1-8, once more (2 in all). Omit last stamp if desired.

ENDING SEQUENCE:

- 1-7 After entire dance is performed twice through, omit meas 8 on the repeat of Fig. III, but dance meas 1-7, Fig. II the same as before.
- 8 Leap L to L while kicking R leg (knee straight) fwd (ct 1); slap R fwd to signal completion of dance (ct 2).

Presented by Marcus Moskoff

SITNO VLASHKO HORO
Bulgaria

This dance was learned by Marcus Moskoff in Bulgaria in 1972. It is a combination of two village dances from the Vlach region. Translation: Small stepped folk dance from Vlach region.

PRONUNCIATION: Seet-noh Vlahs-koh

RECORD: Marcus Moskoff Introduces Songs and Dances of Bulgaria, Vol. I, Side A, Band 1.

FORMATION: Mixed lines with hands joined in "W" pos.

METER: 2/4

PATTERN

Meas.

INTRODUCTION: 8 meas

FIG. I: BASIC

- 1 Facing and moving LOD, step R,L fwd (cts 1-2).
- 2 Step R fwd (ct 1); step L next to R (ct &); step R fwd (ct 2).
- 3 Pivoting to face RLOD, hop on R (ct 1), stepping L behind R, swing L in an arc around and behind R (ct &); turning to face ctr, step R in place (ct 2).
- 4 Pivoting to face LOD, hop on R (ct 1); stepping L in front of R, swing L in an arc around in front of R (ct &); turning to face ctr, step R in place (ct 2).
- 5 Repeat meas 1 with opp ftwk and direction.
- 6 Facing ctr, jump on both ft with ft together (ct 1); hop on L while kicking R (leg straight) across L (ct 2).
- 7 Reel R behind L, while hopping on L (ct 1); reel L behind R while hopping on R (ct 2).
- 8 Repeat meas 3 with opp ftwk and direction.
- 9-16 Repeat meas 1-8. When music gets faster, add slight hops on cts &,1&,2,&,1,&,2.

FIG. II: FORWARD

- 1 Facing ctr, step R fwd (ct 1); step L directly behind R (ct &); step R fwd (ct 2).
- 2-3 Repeat meas 1, twice more alternating ftwk (3 in all).

- 4 Jump on both ft together in place (ct 1); hop on L and kick R fwd (leg straight) (ct 2), hands are swung down to a straight elbow pos bkwd.
- 5 Repeat meas 7, Fig. I (reel R,L), while hands are swung fwd (ct 1); and back to previous pos (ct 2).
- 6 Jump with both ft together in place (ct 1); hop on R while lifting L knee up (ct 2), hands are swung upward to orig pos.
- 7 Step sdwd L on L (ct 1); step R in front of L (ct &); step L bk in place (ct 2); step sdwd R on R (ct &).
- 8 Step L in front of R (ct 1); step R bk in place (ct &); step sdwd L on L (ct 2), scuff heel fwd (ct &).
- 9-16 Repeat meas 1-8 once more (2 in all).

- 4 Facing LOD, step L,R,L bkwd (cts 1,&,2). scuff R fwd (4)
- 5-12 Repeat meas 1-4, 3 more times (4 in all).

HANDS:

- 1 During Fig. I arms swing down in a fwd arc with slightly bent elbows, starting from the upper "W" pos (cts 1,&); straightening elbows, arms continue to swing downward to finally rest at side of body (ct 2); arms swing upward in a fwd arc (ct &).
- 2 Arms continue to swing upward while bending elbows to reach starting pos (ct 1); dip elbows down in a pumping motion to coincide with stamping of ft (ct &); dip elbows down in a pumping motion once again to coincide with stamping of ft (ct 2). After each dipping motion, arms will briefly return to upper "W" pos.
- 3-4 Repeat meas 1-2.
- 1 During Fig. II and III, arms are held down at side of body with slight swing fwd (ct 1); arms continue to be held at side of body with a slight swing bkwd (ct 2).
- 2-4 Repeat meas 1.

Presented by Marcus Moskoff

VRAPCHETO
Bulgaria

Marcus Moskoff learned the dance from the Pioneer Youth Ensemble of Sofia, Bulgaria. Translation: The little sparrow.

PRONUNCIATION: Vrrahp-che-toe

RECORD: Marcus Moskoff Introduces Songs and Dances from Bulgaria, Vol. 1, Side B, Band 1.

FORMATION: Lines with front basket hold (L over R).

METER: 2/4

PATTERN

Meas.

INTRODUCTION: 6 chords of instrumental

FIG. I: BASIC

- 1-3 Facing and moving in LOD, walk 6 steps fwd, beg R.
- 4 Facing ctr, step R to R (ct 1); swing L in front of R (ct 2).
- 5 Repeat meas 4, with opp ftwk.
- 6 Step R-L directly bkwd (cts 1,2).
- 7 Step diag back R on R (ct 1); swing L in front of R (ct 2).
- 8-9 Step L to L (ct 1); step R across L (ct 2). Step L to L (ct 1); step R behind L (ct 2). (Grapevine)
- 10-11 Repeat meas 4-5, with opp ftwk (L to L; swing R; R to R; swing L).
- 12 Step L to L (ct 1); stamp R next to L, without wt (ct 2).
- 13-24 Repeat meas 1-12, once more (2 in all).

ENDING SEQUENCE:

- 1-6 Repeat meas 1-6, tempo will become drastically slower after meas 6.
- 7 Slowly step R directly bkwd (ct 1); close L to R (ct 2).
- 8 Slowly step L to L (ct 1); close R to L (ct 2).
- 9 Repeat meas 7 (R bk; L close).
- 10 Slowly step L directly fwd (ct 1); close R to L (ct 2).
- 11 Bow upper half of body from waist to signal completion of dance.

Presented by George Tomov

BOSANSKA TRESENICA
Bosnia & Herzegovina

SOURCE: Learned from Mrs. Dopucta of Sarajevo

TRANSLATION: Shaking dance from Bosnia

PRONUNCIATION: BOH-sahna-kah Tray-SAYN-ee-tsah

RECORD: Yugoslavia Dance & Song, LP M GT 101, Side A, Band 2

FORMATION: Dancers arranged in radial lines from ctr (like spokes of a wheel, side by side, facing RLOD. Any number of people in a line, mixed M & W. No hold. M arms up, elbows bent, palms half-turned out. W hands on waist, palms out. Wt on L.

METER: 2/4

PATTERN

Meas.

No Introduction

FIG. I:

1 Small step R fwd (ct 1); bounce twice on R, touch L heel in front of R toe (cts 2,&).

2-20 Repeat meas 1, alternating ftkw, 21 more times (22 in all).

FIG. II:

1 Continue to face RLOD, move sdwd R twd ctr stepping R to R (ct 1); step L behind R (ct &); repeat cts 1,& (cts 2,&).

2-4 Repeat meas 1-3, Fig. I in place 3 times (step; bounce 2x)

5-20 Repeat meas 1-4, alternating ftkw, 4 more times (5 in all)

FIG. III:

1 Beg L, do 4 small stamping steps fwd in RLOD (cts 1,&,2,&).

2 Small stamping step fwd L (ct 1); close R to L and bounce twice on both ft (cts 2,&).

3-4 Repeat meas 2, alternating ftkw, twice more (3 in all).

5-20 Repeat meas 1-4, 4 more times (5 in all).

FIG. IV:

1 Step R fwd - leave L in place (ct 1); bounce twice on R, keep ball of L ft on floor (cts 2,&).

2 Step L back in place on L (ct 1); close R to L and bounce twice on both ft (cts 2,&).

3-8 Repeat meas 1-2, alternating ftwk, 3 more times (4 in all).

FIG. V:

1 Step R fwd, touch L heel in front of R toe (ct 1); bounce twice on R (cts 2,&).

2 Step L in place, touch R toe behind L heel (ct 1); bounce twice on L (cts 2,&).

3 Step R bkwd, touch L heel in front of R toe (ct 1); bounce twice on R (cts 2,&).

4 Repeat meas 3, with opp ftwk.

5-14 Repeat meas 1-4, 5 more times (6 in all).

REPEAT FIG. I-V, plus FIG I

DUPLJAJA
Vojvodina - Serbia

TRANSLATION: To dance double-time to the tempo

PRONUNCIATION: Doo-PLYAH-yah

RECORD: Yugoslavia Dance & Song, LP M GT, Side A, Band 2

FORMATION: Mixed lines in shldr hold facing ctr, wt on L.

METER: 4/4

PATTERN

Meas.

INTRODUCTION: 12 meas in 2/4 meter.

FIG. I:

- 1 Step R in place, twist L heel to R over R instep (ct 1); repeat with opp ftwk (ct 2); with ft together bounce 3 times (cts 3,&,4).
- 2-8 Repeat meas 1, 7 more times (8 in all).

BASIC:

- 1 Step R in place (ct 1); hop on R, swing L leg in side arc from front to back (ct 2); step L behind R (ct 3); close R to L (ct &); step L fwd (ct 4).
- 2 Lifting R leg sdwd R, slide R sharply in front of L, taking wt and twisting R heel to L (ct 1); hold (ct 2); lifting L leg sdwd L, slide L sharply in front of R, without taking wt, twisting L heel to R (ct 3); hold (ct 4).
- 3 Step L behind R, twisting R heel to L (ct 1); step R behind L twisting L heel to R (ct 2); step L,R,L in place (cts 3,&,4).
- 4 Repeat meas 1, Fig. I (twist; twist; bounce 3x).
- 5-8 Repeat meas 1-4.

FIG. II:

- 1 Leap onto L in place, twisting hips to L and lifting R leg across L (ct 1); bounce 3 times on L, shaking R leg rapidly (cts 2-4).
- 2 Repeat meas 1, with opp ftwk.
- 3-8 Repeat meas 1-2.

BASIC: (Meas 1, ct 1: hop on R)

FIG. III:

- 1 Step R in place, twisting hips to R (ct 1); stamp L heel next to ball of R ft, L pointing diag across R (ct &); alternate ftwk of cts 1,&, 3 more times (4 in all)(cts 2,&/3,&/4,&)/

2-8 Repeat meas 1.

NOTE: There is a slight fwd movement during this figure.
Cts 1,& are done 32 times in all.

BASIC:

FIG. IV:

- 1 Bend L knee (ct &); stamp R diag R with wt (ct 1); step L diag R beside R heel (ct &); repeat cts 1,&, 3 more times (4 in all) circling R (cts 2,&/ 3,&/ 4,&).
- 2 Repeat meas 1, cts 1,&, twice more (cts 1,&,2,&); stamp R,L,R lightly in place (cts 3,&,4). (Stamp R, step L - 6x; RLR).
- 3-8 Repeat meas 1-2, alternating ftwk and direction 3 more times (4 in all).

BASIC:

FIG. V:

- 1 Step R in place, twisting hips to R, bending L knee sharply across R knee and keeping legs close together - ball of L remains on floor (ct 1); repeat ct 1 with opp ftwk (ct 2) repeat cts 1,2,1 (cts 3,&,4).
- 2-8 Repeat meas 1, alternating ftwk 7 more times (8 in all).

BASIC:

FIG. VI:

- 1-8 Repeat Fig. V, except with larger steps, leaping onto standing leg, free leg lifting off floor and crossing standing leg.

BASIC: (slow steps in meas 8 with retard in music)

Presented by Goerge Tomov

KOPRIVA I OJ SVIRAJ SVIRCE
Baranja - Croatia

SOURCE: Learned by Goerge Tomov from Prof. Zvonko Levakovic.

TRANSLATION: The thistle and Oh, Piper play!

PRONUNCIATION: KAW-pree-vah ee oy SVEER-eye SVEER-cheh

RECORD: Yugoslavia Dance & Song, LP M GT 101, Side B, Band 4

FORMATION: Mixed closed circle, alternating M & W. M hold W belts; W hands on M shldrs. Face ctr with wt on R.

METER: 2/4

PATTERN

Meas.

No Introduction - *at the end of the dance*FIG. I:

1-3 Moving and facing RLOD, step L,R,L fwd (1 step per meas).

4 Lift on L (ct &); 1 two-step with R (cts 1,&,2).

5 Repeat meas 4 with opp ftwk.

6-7 Step R,L fwd. (1 step per meas)

8 Repeat meas 4 (lift ^{cut} R, RLR)

9 Pivot 1/4 on R to face ctr (ct 1); close L to R (ct 2).

10-18 Repeat meas 1-9 with opp ftwk and direction.

FIG. II: *1/4*

1 Facing ctr and moving sdwd to L, step R across L(ct 1); bounces on R (ct 2).

2-6 Continue as in Meas 1 with grapevine pattern.

7 Step R behind L (ct 1); step L to L (ct 2).

8 Step R in front of L (ct 1); close L to R and face ctr (ct 2).

FIG. III:

1 Facing and moving twd ctr, leap fwd onto R in front of L (ct 1); leap fwd on L in front of R (ct 2).

2 Run RLR in place (cts 1,&,2).

3-4 Repeat meas 1-2 moving bkwd with opp ftwk (leap L,R; run LRL)

5-8 Repeat meas 1-4.

FIG. IV:

1-9 Repeat meas 1-9, Fig. 1.

FIG. V:

1 Facing ctr, step L to L (ct 1); step R parallel to L (about 4" to 6" apart)(ct 2).

2 Step L to L (ct 1); hop on L (ct 2). During meas 2 R remains over pos of meas 1, ct 2.

3 Step R in place (ct 1); hop on R (ct 2); step L behind R (ct &).

4 Step R to R (ct 1); hop on R (ct 2).

5-40

4-124 Repeat meas 1-4, 30 more times (31 in all),

body left, right, contact floor, R each time R contacts floor.

FIG. VI:

1 Facing ctr, step L fwd (ct 1); hop on L (ct 2), turning to face L, step R twd ctr with plie (ct &).

2 Stamp L in place with wt (ct 1); turning to face ctr, hop on L (ct 2).

3 Facing ctr, swing R bkwd and step on R (ct 1); hop on R (ct 2); turning to face L, step L back out of circle (ct &).

4 Stamp R in place with wt (ct 1); hop on R (ct 2).

5-22 Repeat in and out of meas 1-4, 4-1/2 more times (5-1/2 in all).

Note: Men swing knees high as legs swing around. Torso is actively swinging L and R.

23-24 Repeat meas 3-4, Fig. V (R; hop; L behind; R to R; hop).

FIG. VII:

1-24 Repeat meas 1-4, Fig. V, except only do a total of 6 times.

FIG. VIII:

1 Facing ctr, stamp L fwd with wt (ct 1); chug fwd on L, R toe swoops down from R to touch across L, R heel angled in front of L toes (ct 2).

2 Chug L fwd, swivel R heel to R (ct 1); chug L fwd, swivel R heel to L (ct 2).

3 Step R beside L (ct 1); hop on R, bring L high fwd, then bkwd (ct 2).

4 Step L close behind R (ct 1); hop on L, bring R high fwd, then bkwd (ct 2); step R (ct &).

- 5-22 Repeat meas 1-4, 4 $\frac{1}{2}$ more times (5-1/2 in all).
23 Repeat meas 3, cts 1-2 (cts 1-2); step L behind R (ct &).
24 Repeat meas 4, Fig. V (R to R; hop)

FIG. IX:

- 1-19 Repeat meas 1-4, Fig. V 4 times, plus meas 1-3.
20 Step R to R (ct 1); close L to R and hold (ct 2).

Presented by George Tomov

OJ RASTICU
Croatia - Slavonia

SOURCE: Learned by George Tomov from Prof. Zvanko Levakovic.

PRONUNCIATION: Oy Rah-STEE-choo

RECORD: Yugoslavia Dance & Song, LP M GT 101, Side B, Band 4

FORMATION: Closed circle in front basket hold (R over L). Dancers in first pos (R pointing to ctr, L to L). (8)

METER: 2/4 PATTERN

Meas.

No Introduction. *big down of ball*FIG. I:

1 Moving to L, step R across L (ct 1); bounce on R (ct 2).

2-4 Continue in grapevine pattern, moving to L.

5-48 Repeat meas 1-4, 11 more times (12 in all). *Ending in R to L*
*1. R to L moving R to L, 2. L to R moving L to R*FIG. II:

1 Facing ctr, bounce twice on R, swing L to L (cts 1-2).

2 Step L to L, leave R in place (ct 1); in stride pos (ft approx 6" apart) bounce twice on both ft (cts 2,&).

3-24 Repeat meas 1-2, 11 more times (12 in all).

FIG. III:

1 Facing ctr and moving L, hop twice on R, striking ball of L ft in front of R toe (cts 1-2).

2 Closing L to R, jump 3 times in place (cts 1,&,2).

3-16 Repeat meas 1-2, 7 more times (8 in all).

FIG. IV:

1 Jump down with both ft together and flex knees (ct 1); bounce twice on both ft (cts 2,&).

2-8 Repeat meas 1, 7 more times (8 in all). *down in place in front of ball*

9-16 Starting R, do 4 step-hops into ctr and 4 out, swing free ft across shin on hop (except on meas 12, swing R behind L calf).

17-24 Repeat meas 1-16, 3 more times (4 in all).

FIG. V:

1-8 Repeat meas 1-2, Fig. II, 4 times (bounce 2x on R; bounce twice on both).

9-16 Repeat meas 9-16, Fig. IV (4 step-hops in and out)

17-48 Repeat meas 1-16, 2 more times (3 in all).

FIG. VI:

1-16 Beg R, do 16 step-hops, face and move to L.

FIG. VII:

1-16 Repeat meas 1-16, Fig V (bounce 2x on R; bounce twice on both; 4 step-hops in and out).

POVRATENO
Macedonia

The dance was learned by various village people in the Strumicka area. The name translates as "forward and back." It was taught by George Tomov at the 1982 San Diego S.U.F.D. Conference.

PRONUNCIATION: Pohv-RAH-tay-noh

RECORD: Yugoslavia Dance & Song, LP M-GT 101, Side B, Band 1.

FORMATION: Mixed lines in shldr hold (T)

Figures done any number of times. They are called at will of leader. When done in class Fig. I was done twice, all other figures were done 3 times.

RHYTHM: 2/4 Meter, but dance may also be done to a fast 7/16 rhythm (S.Q.Q).

METER: 2/4

Meas. INTRODUCTION: Either begin with music or at beginning of any 8 meas phrase.

- FIG. I:
- 1 Moving and facing LOD, step R fwd with plie, keep L toe on floor (ct 1-2).
 - 2 Step L back in place to face ctr, lift R leg fwd (cts 1-2).
 - 3 Step R fwd in LOD (ct 1); lift L leg across R (ct 2).
 - 4 Repeat meas 3 with opp ftwk.
 - 5 Repeat meas 3, turning 1/4 L (CCW) to face ctr (R; lift L).
 - 6 Bend R knee (ct 1); straighten R knee, moving L in an arc, sdwd behind R leg and bending R knee (ct 2).
 - 7 Dip (bend and straighten knee) twice on R (cts 1-2).
 - 8 Step L bkwd (ct 1); turning 1/4 R (CW) to face LOD, lift R leg across L (ct 2).

- FIG. II:
- 1-2 Repeat meas 1-2, Fig. I (R fwd; L bkwd & lift).
 - 3-4 Beg R, 2 running two-steps moving LOD (cts 1,&,2; 1,&,2).
 - 5-8 Repeat meas 5-8, Fig. I (Face ctr; arc; dip 2x; face R).

- FIG. III:
- 1-2 With wt on L, do 2 hop-step-steps (LRL LRL) moving in LOD (cts 1,&,2; 1,&,2).

3-8 Repeat meas 3-8, Fig. II (2 running two-steps, face ctr; arc; dip 2x; face R).

FIG. IV:

1-2 Repeat meas 1-2, Fig. III (2 hop-step-steps).

3-4 Repeat meas 3-4, Fig. III (2 running two-steps)

5 Leap onto R and face ctr, lift L leg across R (ct 1); hold (ct 2).

6 Hop twice on R (cts 1-2).

7 Step L,R,L,R in place (cts ah,lah,2).

8 Leap onto L in place, lift R leg across L (ct 1); hop on L, turn to face LOD (ct 2).

FIG. V:

1-2 Repeat meas 1-2, Fig. III (2 hop-step-steps)

3-4 Repeat meas 3-4, Fig. II (2 running two-steps).

5 Leap onto R and face ctr, lift L leg across R (ct 1); repeat ct 1 with opp ftwk (ct 2).

6 Leap on R in place, lift L across R (ct 1); hop on R (ct 2).

7 Hop again on R (ct 1); step L,R in place (cts ah,2).

8 Step L,R in place (cts ah,1,&); leap onto L in place, lift R across L turning to face LOD (ct 2).

End dance by slowly stepping fwd on L.

SONG:

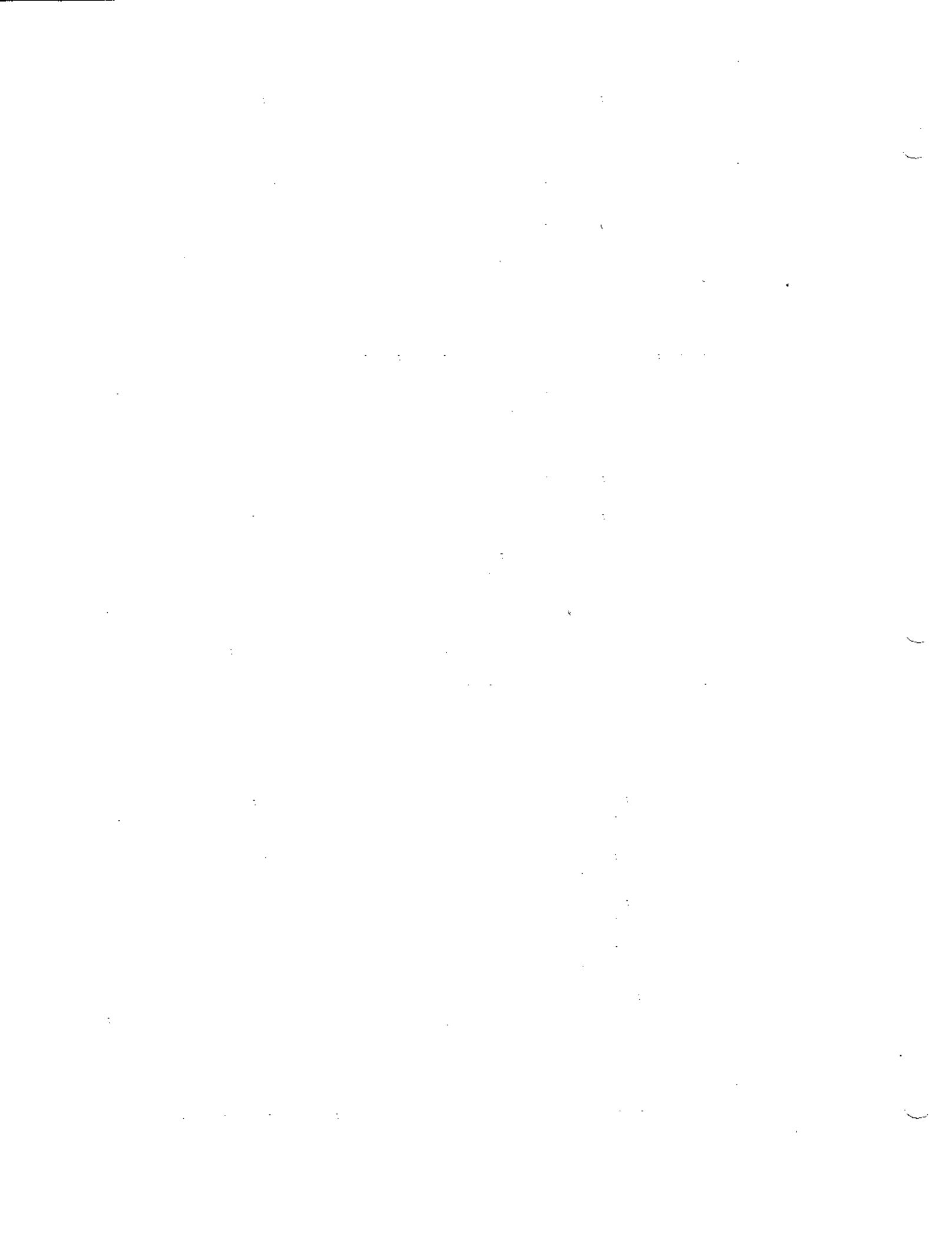
Gore jasna mesecina,	Above the moon is bright,
Dolu vreva vo seloto.	Below in the village they are saying.

Djafer Begovata kula,	Djafer the (turkish)Bey,
Grabena se do na Turcin.	Kidnapped (a girl) to his castle.

Gore jasna mesecina,
Dolu vreva vo seloto.

Djafer Begovata kula,
Grabena se do na Turcin.

Kadni i pesni peat,	The women slaves in the harem are singing
Sejmeni i brajka macat.	songs (so that she will love the Bey),
	the Bey'soldiers are torturing her
	brothers.



Presented by George Tomov

POVRATENO
Macedonia

The dance was learned by various village people in the Strumicka area. The name translates as "forward and back."

PRONUNCIATION: Pohv-RAH-tay-noh

RECORD: Yugoslavia Dance & Song, LP M GT 101, Side B, Band 1.

Rhythm: Music played in 2/4, notated in 3/4

FORMATION: Mixed lines in shldr hold ("T") with st-on-L.

Figures done any number of times. They are called at will of leader.

Note: Fig 1 is done twice, all other 3 x

METER: 2/4

PATTERN

Meas.

INTRODUCTION: Either begin with music or at beginning of any 8 meas phrase.

FIG. I:

- 1 Moving and facing LOD, step R fwd, ^{w/ptlc} keeping L toe on floor (cts 1-2).
- 2 Step L back in place, ^{to face ctr} lift R leg fwd (cts 1-2).
- 3 Step R fwd (ct 1); lift L leg across R (ct 2).
- 4 Repeat meas 3 with opp ftwk.
- 5 Repeat meas 3, turning 1/4 L (CCW) to face ctr (R; lift L).
- 6 Bend R knee (ct 1); straighten R knee, moving L in an arc, sdwd and bend R knee (ct 2).
- 7 Dip (bend and straighten knee) twice on R (cts 1-2).
- 8 Step L bkwd (ct 1); turning 1/4 R (CW) to face LOD, lift R leg across L (ct 2).

FIG. II:

- 1-2 Repeat meas 1-2, Fig. I (R fwd; L bkwd & lift).
- 3-4 Beg R, 2 running two-steps moving LOD (cts 1,&,2; 1,&,2).
- 5-8 Repeat meas 5-8, Fig. I (face ctr; arc; dip 2x; face R).

FIG. III:

- 1-2 With wt on L, do 2 hop-steps ^{tip} moving LOD (cts 1,&,2; 1,&,2).
- 3-8 Repeat meas 3-8, Fig. II (2 running two-steps; face ctr; arc; dip 2x; face R).

- FIG. IV:
- 1-2 Repeat meas 1-2, Fig. III (2 hop-steps). ^{step} LRL-LRL
 - 3-4 Repeat meas 3-4, Fig. III (2 running two-steps). ^{step R}
 - 5 Leap onto R and face ctr, lift L leg across R (ct 1); hold (ct 2).
 - 6 ^{hop} Bounce twice on R (ct 1-2); ~~leap onto L in place (ct 2).~~
 - 7 ^L Step R,L,R in place (cts 1-2-~~4~~). ^{at all}
 - 8 Leap onto L in place, lift R leg across L (ct 1); hop on L, turn to face LOD (ct 2).

- FIG. V:
- 1-2 Repeat meas 1-2, Fig. III (2 hop-steps) ^{step}
 - 3-4 Repeat meas 3-4, Fig. II (2 running two-steps).
 - 5 Leap onto R and face ctr, lift L leg across R (ct 1); repeat ot 1 with opp ftwk (ct 2).
 - 6 Leap on R in place, lift L across R (ct 1); hop on R (ct 2).
 - 7 Hop again on R (ct 1); step L,R in place (cts ~~1,2~~ ^{1,2})
 - 8 Step L,R in place (cts 1,~~2~~ ^{at}); leap onto L in place, lift R across L turning to face LOD (ct 2).

End by slowly slipping to floor

POVRATENO Macedonia

Gore jasna mesecina, *above moon in night*
 Dolu vreva vo seloto. *below in village they are saying*

Djafer Begovata kula, *Djafar, the Bey, Turkish*
 Grabena se do na Turcin. *up to the castle*

Gore jasna mesecina,
 Dolu vreva vo seloto.

Djafer Begovata kula,
 Grabena se do na Turcin.

Kadahi i pesni peat, *the singing of the songs*
 Sejmeni i brajka macat. *the soldiers and their brothers*

Presented by George Tomov

RANČE
Croatia - Baranja

SOURCE: Learned from Prof Zvonko Levakovic

PRONUNCIATION: RAHN-cheh

RECORD: Yugoslavia Dance & Song, LP M GT 101

FORMATION: Mixed closed circle, alternating M and W. No hold.
M clasp hands behind back, W hands on waist, palm out.
Face ctr with wt on L. *knuckles*

METER: 2/4

PATTERN

Meas.

INTRODUCTION: 3 meas *(by dance group)*FIG. I-A:

1 Small leap on R to R (ct 1); run L,R in place (cts &,2).

2-6 Repeat meas 1, alternate ftwk 5 more times (6 in all).

7 *land* Jump on both ft, ~~crossing L over R~~ (ct 1); hold (ct 2). *jump on R, L*

8 Repeat meas 7, with opp ftwk.

9 Run R,L in place, turn R once (CW).

10 Beg R, do 1 running two-step in place (cts 1,&,2).

11-12 Repeat meas 7⁸ (jump w/ ft crossed)12 ~~Jump on both ft together (ct 1); hold (ct 2).~~

13-24 Repeat meas 1-12.

FIG. I-B:

1 Leap R across L fwd twd ctr (ct 1); repeat ct 1 with opp ftwk (ct 2).

2 Repeat meas 1, ct 1 (ct 1); leap off of R and (ct 2);

3 Land on both ft, L across R (ct 1); hold (ct 2).

4-27 Repeat meas 1-24, Fig. I-A, except on meas 4-6 move bkwd in LOD (ct 1, meas 4 is a hop on R).

28-54 Repeat Fig. I-B, meas 1-3 and Fig I-A, meas 1-24 (27 meas)

55-65 Repeat meas 1-12, Fig I-A, omitting meas 11.

FIG. II-A:

1 Repeat meas 1, Fig. I-B (leap across R,L)

2 1 running two-step in place (cts 1,&,2). 96

- 3-4 Repeat meas 1-2, with opp ftwk and direction. *(Mentally)*
5-8 Beg R, 4 running two-steps, turning R once (CW) (1/4 turn per meas).
9-24 Repeat meas 1-8, 2 more times (3 in all).

FIG. II-B (MEN):

- 1-2 Repeat meas 1-2, Fig II-A (leap across RL; RLR in place)
3-4 Repeat meas 1-2, with opp ftwk. *(continue circle)*
5-8 Repeat meas 5-8, Fig II-A (beg R, 4 two-steps, circle R)
9-16 Repeat meas 1-8, moving bkwd.
17-32 Repeat meas 1-16.

- 33-40 Repeat meas 1-8, Fig II-A (leap across RL; RLR in place; repeat both with opp ftwk; beg R, 4 two-steps, circle R).

Cue:

FIG. II-B (WOMEN):

- 1-8 Repeat meas 1-8, Fig. II-A (see above cue)
9-24 Repeat meas 1-16, Fig II-B (M) (leap across RL; RLR in place; repeat both with opp ftwk; beg R 4 two-steps, circle R; repeat all with opp ftwk moving bkwd)

- 25-40 Repeat meas 9-24.

FIG. III:

Introduction, 4 meas, beg R, 4 stamping steps, facing and moving LOD.

- 1 Stepping ~~L~~, R, L, R, do 4 small shuffling steps in LOD (cts 1, &, 2, &).
2 Stepping ~~L~~, R, do 2 small shuffling steps (cts 1-2); close ~~L~~ to R (ct &).
3 Bounce twice on both ft in place.
4-24 Repeat meas 1-3, 7 more times (8 in all).
25 Run R, L turning 1/2 R (CW) to face RLOD, kick free bkwd.
26-27 Repeat meas 2, ³ with ~~opp ftwk~~ moving RLOD (R, L, close; bounce 2x)
28 Run R, L in RLOD. *kick free bkwd*
29-30 Repeat meas 26-27 (R, L, close; bounce 2x)
31-36 Repeat meas 28-30, 2 more times (3 in all) (run RL-RLOD; RL-close; bounce 2 x)
37-48 Repeat meas 1-3 with ~~opp ftwk~~, 4 times in RLOD (RLRL-LOD; RL-close; bounce 2x)
49 Run ~~L~~, R turning 1/2 L (CCW) to face LOD. 97

- 50-51 Repeat meas 2-3 in LOD (L,R, close; bounce 2x)
- 52-60 Repeat meas 28-30, 3 times, moving LOD (run L,R; L,R, close; bounce 2x)
- 61-72 Repeat meas 1-3, 4 times (L,R,L; L,R, close; bounce 2x).

1982 SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE

Presented by George Tomov

ZAJECARKA KOLO
Serbia

name for the name of Zajecarka Kolo

- SOURCE: This record is played by the famous Banat Tamburitza Orchestra, who also introduced the dance to American folk dancers.
- RECORD: Folk Dancer MH 1013 (45)
- FORMATION: A line of dancers facing LOD, with leader on R end of line. *Handed to the floor*
- STEPS: Three's: Three's are a sort of "pas de basque--leap on R slightly to R (ct 1); step L either beside or across R (ct &); step R back in place (ct 2). Repeat with opp ftwk.

METER: 2/4

PATTERN

Meas.

- FIG. I: *beginning*
- 1 Do 2 light running steps in LOD, R,L. *flat footed*
- 2-4 Turning to face ctr do, 3 "three's" in place: RLR, LRL, RLR. *Handed to the floor*
- 5 Facing and moving in RLOD, do 2 light running steps: L,R.
- 6-8 Turning to face ctr, do 3 "three's": LRL, RLR, LRL. *Handed to the floor*

- FIG. II:
- 1-4 Raising hands to shldr level or slightly higher, do the following "rest step": Step R to R (ct 1); close L to R (ct 2). Step R to R (ct 1); lightly touch L beside R (ct 2). Leaving R in place, step L to L (peek) (cts 1-2). Rock onto R (cts 1-2). *Handed to the floor*
- 5-8 Repeat meas 1-4, with opp ftwk and direction.

NOTE: The rest step is done with flexed knees on each step.

Repeat dance from beginning.

Presented by Kálmán & Judith Magyar

PÁROS ÉS CSILLAG
Hungary

A couple and foursome dance from Transdanubia (Dunántúl). It is actually a game played at weddings. The first part is done in cpls, then each looks for another cpl to make a star, and the fast part is danced in the star formation, W and M switching sides around themselves and doing the basic step in place. Arranged by Sándor Timár, taught at the Second Folk Dance Symposium. Dance notes and corrections from Stockton, Folk Dance Camp, 1981.

PRONUNCIATION: PAH-rohsh ehsh CHEE-lawg

RECORD: HR-LP 002, Side A, Band 6

FORMATION: M and W along large circle, facing slightly CCW (W outside, M inside), holding hands, Note: description of Step 1 is for M, W use opp ftwk.

STEPS, 1. TWO STEP-CLOSE

Meas 1 Beg with L, step diag fwd (ct 1); step R beside L (ct 2).
2 Repeat meas 1.
3 Beg with R, step diag bkwd (ct 1); step L beside R (ct 2).
4 Repeat meas 3.
Note: M do as above, W start step with R diag fwd. Do step with slight knee bends.
For holding pos, see Sequence.

2. CIFRA

1 Leap L on L (ct 1); step R beside L (ct &); step L in place (ct 2).
2 Repeat meas 1 with opp ftwk to R.

3. RUNNING CIFRA (*Futó cifra*)

1 Leap onto R in place (ct 1); leap onto L in place (ct 2). Do leaps landing with bent knees.
2 Repeat Step 2, meas 2 (Cifra to R).
2-3 Repeat meas 1-2 with opp ftwk and direction.

METER: 2/4

PATTERN

Meas.

MELODY A1

1-24 Do Step 1, 6 times.
25-26 Do Step 1, meas 1-2 (with two steps fwd).

MELODY A2 (kiszáradt a kortéfa...sing.)

Note: Shldr to waist pos. Cpls scatter around, move to ctr of circle.
1-2 Do Step 1, meas 3-4. (Do step sdwd.)
3-14 Do Step 1, 3 times. (Do step sdwd, not fwd and back.)
15-16 Do Step 1, meas 1-2 (two step-close to L).
17 Do Step 1, meas 3 (one step-close to R).

- 18 Note: Cpls separate, do step individually, looking for another cpl with whom to do the star. Pos yourself so that W will face each other, and M face each other in star. Do Step 1, meas 3 (one step-close to R).
- 19-22 Do Step 1 once.
- 23-24 Do Step 1, meas 1-2. By this time you have arrived in star formation as described above.
- 25-26 Stamp in place R,L,R (W-L,R,L), hold R hand with opp person (W to W, M to M).

MELODY B1

- 1-5 Do Step 2, 5 times (Cifra, start to L). W release hands and put them on hips with fingers fwd.
- 6-7 W: Do Step 3 (Futo Cifra) in place, start to R.
M: Change places with Step 3 with Cifra part (Step 3, meas 2), turn around CW to face opp M.
- 8-9 W: Change places as M did, but start with L.
M: Do Step 3 in place as W did before, but start with L.
At end M rejoin hands.
- 10-13 Do Step 2, Cifra steps, 4 times, start to R.
- 14-15 Do Step 3 (Futo Cifra) turning around self CW, and clap.
- 15-16 Repeat meas 14-15 with opp ftwk turning CCW.
- 17-19 Repeat meas 6-7 (M switch back W in place).
- 20-21 Repeat meas 8-9 (W switch back, M in place).

MELODY B2

- 1-21 Repeat meas 1-19 of Melody B1, starting with opp ftwk and direction (Cifra to R).

Repeat above sequence twice (3 times in all). In second sequence, W will dance with new ptr and in the third with the one with whom she originally started.

PÁROS ÉS CSILLAG

Kiszáradt a kortéfa,
Hol hálunk az éjszaka?
Nálad rózsám a padon, a padon,
Çsuhaj a padon,
Én a te gyonge válladon!

Presented by Kálmán & Judith Magyar

SZATMÁRI CYCLE
Hungary

RECORDS: Folkraft, LP-40
Qualiton, SLFX 18031-32
" " 18041

FORWARD TO VERBUNK:

Mr. Timár emphasised the importance of building the dance just like one builds a sentence in language - since dancing is a form of communication. When a person dances the verbunk improvisatively, he is expressing himself. If he is an accomplished "speaker" - rather dancer, it will show and his dance may be followed easily. In other words, it has a beginning, a middle part and a distinct ending.

The magyar verbunk is built up of large, long sentences, which may last 8-16 measures. This is in sharp contrast to other Hungarian men's dances, such as the Transylvanian "legenyés," where the "sentence" in the dance will always last 8 meas.

Furthermore, Mr. Timár emphasised that the steps could be grouped in families. He depicted 6 distinctive groupings and these are described below.

I: VERTICAL/HORIZONTAL EXTENSIONS

We may consider the dance as being built or extended on a series of steps. This extension may be VERTICAL or HORIZONTAL.

VERTICAL EXTENSIONS: (Movement changes within the same family)

If the dancer changes his movement within the same family by dancing either harder or softer; larger or smaller and changing steps within one family it is considered VERTICAL.

Example: Dancer does a hátravágó (kicking back figure) (see II-1), 8 times, then changes to előre vago (kicking forward figure) (see II-2), 16 times and does 2 fricska (see II-5), he has done vertical extension.

HORIZONTAL EXTENSION: (Movement changes to other family of steps)

When the dancer changes from one family of steps to an other, it may be considered as HORIZONTAL EXTENSION of the dance.

Example: After 8 páros bokázó (double heel clicking) (see I-2), dancers do 16 hátravágó (see II-1), this constitutes a horizontal extension.

II: LENGTH OF "DANCE SENTENCE"

Mr. Timár suggested that these may last 8-16 meas, but sometimes could be longer. It is recommended that the dancer should include not more than 4 "families" of steps into one "sentence." And it should always start with a beginning step, which is the first and finished with a closing step. Two or even one figure patterns from the other "families" are left to complete the "sentence."

RECOMMENDED STEPS TO BE INCLUDED IN ONE "SENTENCE."

1. PÁROS BAKÁZÓ (Double heel-click) (I-2)
 HÁTRAVÁGÓ (Kicking back)(II-1)
 HÁTRA SÉTA (Walking back)(V-3)
2. PÁROS BOKÁZÓ (Double heel click)(I-2)
 KÁTRAVÁGÓ (Kicking back)(II-1)
 BOKÁZÓ (Accented heel click)(V-1)
3. LÉPEGETŐ (Stepping)(I-L)
 HÁTRAVÁGÓ (Kicking back)(II-1)
 CIFRA (IV-1)
 CSAPAŞOLO (Slapping)(III-2,e)
 BOKÁZÓ (Heel clicking)(V-1)
4. LÉPEGETŐ (Stepping)(I-1)
 KISHARANG (Small bell)(IV-3)
 JOBBS DEZZEL CSAPÓ (Right hand slap)(III-2,b)
 HÁTRA SÉTA (Walking back)(V-3)

Of course, others may be made up which will suite just as well.

GRAPHIC PRESENTATION of an example considering vertical and horizontal extension.

I-2 (double heel-click)

4x

↓

I-3 (single heel click)

8x

↓

I-4 (one sided heel click) → II-1 (kicking back)

6x

↓

II-2 (kicking fwd) → II-2,c Fast → V-3 (Walking bk)

4x

10x

Slaps

1x

HINTS:

The berbunk could be danced for a very long time if the dancer makes sure that ample resting steps are included.

All motifs in this cycle are "upbeat", meaning that at 1 (or on the beat) the dancer's movements are always upward. THIS IS A MUST.

GROUPINGS OR FAMILIES:

I: Beginning & resting moveemnts

1. LÉPEGETŐ (Stepping)
2. PÁROS BOKÁZÓ (Double heel click)
3. EGYES BOKÁZÓ (Single heel click)
4. EGY OLDALAS BOKÁZÓ (One sided heel click)

II: HÁTRAVÁGÓ - ELŐREVÁGÓ (Kicking back - kicking forward)

1. HÁTRAVÁGÓ (Kicking back)
2. ELŐREVÁGÓ (Kicking forward)
3. SARKOS ELŐREVÁGÓ (Kicking fwd with heel)
4. OLDALRA VÁGÓ (Kicking to side)
5. FRICSKA
6. HEGYEZŐ (Pointing)

III: CSAPASOLOK (Slappings)

1. KONTRAS CSAPOK (Kontra slaps) - off beat
 - a. To heel clicks
 - b. To double clicks
 - c. Slap in front

2. HANGSÚLYOS CSAPÓK (Slaps on the beat)
 - a. Basic slap - single forward
 - b. Side slap
 - c. Fast slap
 - d. Slap in front
 - e. R hand slap
 - f. Cifra slap

IV: CIFRA STEPS

1. Cifra in front
2. Cifra on heel
3. Small bell/KISHARANG

V: ZÁRÓ LÉPÉSEK (Closing steps)

1. Heel click
2. Slaps (off beat)
3. Walking back

VI: SPECIAL MOVEMENTS

1. Sliding onto heels/SAROKRA BILLENÉS

CSENDES CSARDAS (Slow)

General Comments:

The slow csardas is made up of mostly two movements sequences.

1. Walking and resting movements.
2. Turning and changing direction.

The dance should start with the walking sequence (1), followed by turns. When turning sequence has been done several times, the walking should be repeated.

The turning steps should start with a closed pos. csardas in order to allow the man to signal the woman when the turning starts, by turning her slightly to the direction of the turn.

GROUPINGS:

1. WALKING AND RESTING MOVEMENTS
 - a. Forward and backward walk (open or closed pos)
 - b. Two step Csárdás

2. TURNING STEPS
 - a. Rida (Turning)
 - b. Around the man (W goes around him)

3. STEPS TO CHANGE DIRECTION OR STEP SPINNING

- a. Stamp
- b. Csárdás
- c. Woman spins under man's arm (continue to spin in same direction).
- d. Woman spins under man's arm (change direction)

FRISS CSÁRDÁS

When the music picks up in tempo the "csendes" (slow) csardas develops into a fast csárdás. This is made up of the following parts.

1. FIGURING (Figurazas) "OPEN" (Nyitott) DANCE:

can hold of
This will always start the "friss" csárdás and partners are not holding each other, only with one hand or even let each other dance freely, without a hold. Any steps that are described in the verbunk above, may be danced here.

Men will also do the slapping steps. The women will dance individually, also steps described in the verbunk, but she will not slap (only rarely, for fun or for a joke). The woman will watch the man's steps, but she will try to do different ones than he does. This is the time when she can do her own dance - once the turning together starts, (initiated by the man), she will not be able to be individualistic any more since the dance will be controlled by the man.

2. "CLOSED" DANCE (Shldr to waist hold)

The following steps may be done here:

- a. Csardas steps (one or two step csardas)
- b. Figure steps (as described in the verbunk), although the dancers are limited to smaller steps here so that they will not kick each other by accident. (Of course, slapping cannot be done here)
- c. Turning Rida steps with directional changes.
- d. Resting step which consists of one or two step csardas done with very small steps.

DESCRIPTION OF THE DANCE.

The "friss" will always start with the open sequences, couples improvising figure steps. The man signals the woman when the "closing in" should start. The couple holds each other with a shldr to waist position and they begin turning, repeated by turning in the other direction, until they get tired and begin to do some csárdás (one or two step) to rest. Dance continues, opening up the closed position and the figuring steps start again.

The speed, the energy that is put into the dance depends completely on the dancers' mood, conditioning or possible character and will be (should be) varied widely.

VOCABULARY OF SZATMARI DANCE STEPSMETER: 4/4GROUPINGS OR FAMILIES:I: BEGINNING & RESTING MOVEMENTS

1. LÉPEGETŐ (Stepping)
4 steps fwd and 4 bkwd. Knees are bent, close together and have a sdwd movement. The step can also be done while turning (CW or CCW).
2. PÁROS BAKÁZÓ (Double heel click)
With wt on full ft, toes are together and heels are out, knees are bent (ct &); close heels with click and straighten knees (ct 1); repeat cts &,1 (cts 2,3,4). Up-down feeling to step. Up movement is always on cts 1 and 3.
3. EGYES BOKÁZÓ (Single heel click)
With wt on L and bending knees, kick R ft slightly out and diag bkwd to R (ct &); close R to L with click straightening knees (ct 1); alternating ftwk, repeat cts &,1 (cts 2,3,4). Close ft on ct 1 and 3, always with some slight upward movement.
4. EGY OLDALAS BOKÁZÓ (One sided heel click)
With wt on L and knees bent, kick R ft slightly out and diag bkwd to R (ct &); leap onto both ft to L while closing R to L with click, knees straight (ct 1); repeat 3 more times (4 in all per meas). Step may be repeated with opp ftwk for next meas. Step maybe also be done with 2 to R and 2 to L, and in double time.

II: HÁTRAVÁGÓ - ELŐREVÁGÓ (Kicking back - kicking fwd)

1. HÁTRAVÁGÓ (Kicking back)
Hopping on L, reel R behind L (ct 1); step R behind L while L kicks slightly fwd (ct 2); repeat cts 1-2 with opp (cts 3-4). Step may be done in place, bkwd or turning.
2. ELŐREVÁGÓ (Kicking fwd)
Prep-step - step on L, knees tog and bent with R diag bkwd R, face slightly diag L (ct &); hop on L while kicking R diag R and face diag R, straighten knees (ct 1); repeat cts &,1 alternating ftwk (cts 2,3,4). On kick, either point toe or touch heel lightly on floor.

III: CSAPÁSOLÓK (Slapping)

1. KONTRÁS CSAPÓK (Kontra slaps - off beat)
 - c. Slap in front: Repeat Step IV (Cifra Steps), #1, except clap hands on each "&" and "ct", and slap inside of boot top with R hand on ct 4,&. Lean slightly fwd during step. Step can be done with opp ftwk and direction.
2. HANGSULYÓS CSAPÓK (Slaps on the beat)
 - a. Basic slap - single fwd: Repeat Step II, #2 (Elorevago - Kicking fwd), except slap inside of boot top with R hands when kicking R leg fwd. Step can be done with opp ftwk and direction.

IV: CIFRA STEPS

1. CIFRA IN FRONT: Step on L, lift R diag R and back (ct &); Step R slightly fwd (R toe to R) (ct 1); step L behind R (ct &); step R to R with knees bent and together lift L diag bkwd L - lean upper body to L and face slightly diag R (ct 2); hold (ct &); repeat cts 1,&,2 with opp ftwk (cts 3,&,4)
2. CIFRA ON HEEL: Repeat ftwk of #1 (Cifra in front), except on ct 1, step on R heel diag R fwd.
3. SMALL BELL/KISHARANG: Step on L, with knees bent and together lift R diag R and back (ct &); step R,L in place (cts 1,&); step R in place and swing L diag L and slightly back (ct 2); hold (ct &); repeat cts 1,&,2 with opp ftwk (cts 3,&,4).

V. ZÁRO LÉPÉSEK

1. HEEL CLICK: Same as Step I, #3 (double heel click).
2. SLAPS (off beat): Same as Step I, #1, except slap R hand on inside of boot top with R hand and L hand on L boot top on each "&" ct.

CSENDES CSARDAS

GROUPINGS:

1. WALKING & RESTING MOVEMENTS:

- a. FORWARD & BACKWARD WALK (Open or closed pos)
Move 4 steps fwd and 4 bkwd. Step can be done with the W on either side of the M. When W cross from one side to another it is done on the first of 2 fwd movements. M helps W across from one side to another by slightly pushing in back.
- b. TWO-STEP CSARDAS
Cpls may do step with same or opp ftwk. Up beat csardas, on cts 1 and 3 knees straighten.

2. TURNING STEPS

- a. CLOSED TURNING RIDA
Do on up beat. It is most often done with flat ftwk
- b. AROUND THE MAN
W moves around the M in either direction with the Rida step. M continues to do rida without turning.

3. STEPS TO CHANGE DIRECTION OR STOP SPINNING

- a. STAMP
Depending on next step to be done, M signals change with either 1 or 3 stamps.
- b. CSARDAS
Cpls do step with same ftwk or opp ftwk. Either a single or double csardas may be used.

- c. W SPINS (TURNS) UNDER MAN'S ARM (same direction)
Turn may be done in either direction. When turning CW as a cpl W turns CW under M arm, and when turning CCW as a cpl W turns CCW under M arm (use rida step).
- d. W SPINS (TURNS) UNDER MAN'S ARM (change of direction)
Same as above except when changing directions of turns, cpls do a cifra step on cts 3,&,4 when W turns under M's arm.

HANDS:

- M: Fist on hip; when hands are not on hips, either 1 or both move freely in the air.
- W: Hands on hips with either fingers fwd or fist on hip with thumb back. R hand may wave sdwd in air also.

SZENNAI KARIKÁZÓ
Hungary

A circle dance from Szenna, a village in Somogy country, southwest of Kaposvár, in the heart of Transdanubia. The dance is done authentically by both men and women in a closed shldr-to-shldr pos. (See drawing.) Arranged by Judith Magyar. The dance was presented by Kálmán & Judith Magyar at the 1982 San Diego S.U.F.D. Conference.

PRONUNCIATION: SEN-nah-yeé KAW-ree-kah-zoh

RECORD: HR-LP 004, Side A, Band 4.

FORMATION: M and W in a closed circle or circles, alternating M,W, if possible, arms are around opp side of shldr of adjacent person (see drawing).

STEPS: Steps take to L side are always larger than those taken to the R side, so that the circle moves continuously to the L.

- Meas.
1. STEP-CLOSE TO L (SLOW)
1 Step L to L with plié (ct 1); straighten knee in place (ct &); step R beside L, bend both knees (ct 2); straighten both knees in place (ct &).
 2. TWO TO THE L, ONE TO THE R - BASIC (faster beat)
1 Step L to L, bending knee slightly (ct 1); straighten knee in this pos (ct &); step R beside L, bending both knees slightly (ct 2); straighten both knees in place (ct &).
2 Repeat meas 1.
3 Repeat meas 1, with opp ftwk and direction.
 3. VARIATION 1 OF BASIC (STEP ACROSS)
1 Step L to L (ct 1); step R in front of L, bend both knees slightly (ct 2).
2 Repeat Step 2, meas 1 (L to L, close R to L)
3 Repeat Step 2, meas 1, with opp ftwk and direction (R to R, close L to R).
 4. VARIATION 2 OF BASIC (STEP ACROSS + ANKLE TOUCH)
1 Repeat Step #, meas 1 (L to L, R across)
2 Step L to L, bending knee slightly (ct 1); bring R to L ankle, bounce on L (ct 2).
3 Repeat meas 2, with opp ftwk and direction (touch R ankle).
 5. CIFRA
1 Leap L on L (ct 1); step R beside L (ct &); step in place on L (ct 2).
2 Repeat meas 1, to R, but without leaping on ct 1 (small step R to R on ct 1).
 6. UGROS STEP
1 Bounce twice in place on both ft (ct 1,&); setting onto full R, kick L fwd with straight knee (ct 2).
2 Leading with L, leap L (ct ah); land with ft together and bounce twice in place (ct 1,&); setting onto full L, kick R fwd with straight knee low to ground (ct 2).

7. RIDA (4 SLOW, 8 FAST)
- 1 Step R in front of L, knees bent (ct 1); step on L to L straighten knees (ct 2).
- 2-4 Repeat meas 1, 3 more times (4 in all).
- 5 Step R in front of L, knees bent (ct 1); step L to L, straighten knees (ct &); repeat cts 1,& (cts 2,&).
- 6-8 Repeat meas 5, 3 more times (4 in all).

METER: 2/4

PATTERN

Meas.

INTRODUCTION: (step close to L)
1-14 Do Step 1, 14 times.

MELODY A1
1-2 Bend knees 4 times in place.
3-14 Do Step 2, 4 times (2 to L, 1 to R)

MELODY B1: (step across)
1-18 Do Step 3, 6 times

MELODY B2: (step across w/ ankle touch)
1-18 Do Step 4, 6 times

MELODY B3: (Cifra)
1-18 Do Step 5, 9 times

MELODY B4: (Ugros)
1-18 Do Step 6, 9 times.

MELODY C (Duba improvisation): (Rida - 4 slow, 8 fast)
1-24 Do Step 7, 3 times.

Note: Finish Fig. on ct 1 of meas 24, with wt on R, ready to begin dance again.

Repeat dance once more from Step 2-5, as follows:

Step 2, 6 times
" 3, 6 "
" 4, 6 "
" 5, 9 "

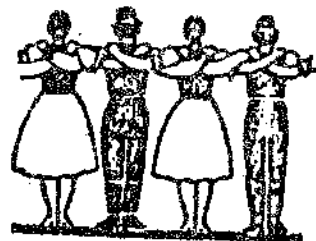
Song:

Hármát tojott a fekete kánya
Engem szeret a kend barna lánya
//: Lipityembe, lapatyomba,
Bokréta a kalapomba://

Akármilyen szégyen legény vagyok
A kend lánya szeretője vagyok
//: Lipityembe, lapatyomba,
Gyere rózsám, a kocsimba://

Presented by Flo Martin

1982 San Diego S.U.F.D. Conference Afterparty, Sept. 25, 1982



Presented by Kálmán & Judith Magyar

SZENNAI KARIKÁZÓ

Hungary

A circle dance from Szenna, a village in Somogy country, southwest of Kaposvár, in the heart of Transdanubia. The dance is done authentically by both men and women in a close shldr-to-shldr pos. (See drawing.) Arranged by Judith Magyar. Dance notes and corrections from Stockton, Folk Dance Camp, 1981.

PRONUNCIATION: SEN-hah-ye KAW-ree-kah-zoh

RECORD: HR-LP, Side A, Band 4

FORMATION: M and W in a closed circle, alternately, if possible, arms are around opp side of shldr of adjacent person.

STEPS: Steps taken to L side are always larger than those taken to the R side, so that the circle moves more CW than CCW.

meas. 1/4 1. STEP CLOSE TO L (SLOW)

1 Step L to L with plie (ct 1); straighten knee in place (ct &); step R beside L, bend both knees (ct 2); straighten both knees in place. (ct &).

2. TWO TO THE L, ONE TO THE R - BASIC (Faster beat)

1 Step L to L, bending knee slightly (ct 1); straighten knee in this pos (ct &); step R beside L, bending both knees slightly (ct 2); straighten both knees in place (ct &).

2 Repeat meas 1.

3 Repeat meas 1 with opp ftwk and direction.

3. VARIATION 1 OF BASIC (STEPPING IN)

1 Step L to L (ct 1); step R in front of L, bend both knees slightly (ct 2).

2 Repeat Step 2, meas 1 (to L) (L ←, then R to L) (R →, then L to R)

3 Repeat Step 2, meas 1 with opp ftwk and direction (to R).

4. VARIATION 2 OF BASIC

1 Repeat Step 3, meas 1. (L ←, R X)

2 Step L to L, bending knee slightly (ct 1); straighten knee in this pos (ct &); raise R to L ankle, while bending and straightening L knee (cts 2, &).

3 Repeat meas 2 with opp ftwk and direction (to R).

5. CIFRA

1 Leap L on L (ct 1); step R beside L (ct &); step in place on L (ct 2).

2 Repeat meas 1, to R, but without leaping, but with a small step. R to R (ct 1)

6. UGRÓS STEP (L is free, ready to jump to L)

1 Jump in place twice (ct 1, &); kick R fwd, slightly off ground, straighten knee (ct 2); swing R to R side (ct &).

Note: Cts 2, & should be a circular motion for the ft.

Between meas 1-2 you are jumping to R (small).

1. Be aware of the position of both feet (ct 1) with feet flat & toes pulled back. ...
 2. ...
 Note:

2 Repeat meas 1.
 Between meas 2 and the next meas, you are jumping to L (big).

1 7. RIDA
 Step R in front of L, knees bent (ct 1); step on L to L straighten knees (ct 2).
 2-4 Repeat meas 1, 3 more times (4 in all).
 5 Step R in front of L, knees bent (ct 1); step L to L, straighten knees (ct &); repeat cts 1, & (cts 2, &).
 6-8 Repeat meas 5, 3 more times (4 in all).

METER: 2/4

PATTERN

Meas.

INTRODUCTION:

1-16 1/4 Do Step 1, 16 1/4 times.

MELODY A1

1-2 Held
 3-14 1/4 Do Step 2, 4 times.

MELODY B1

1-18 Do Step 3, 6 times.

MELODY B2

1-18 Do Step 4, 6 times.

MELODY B3

1-18 Do Step 5, 8 times.

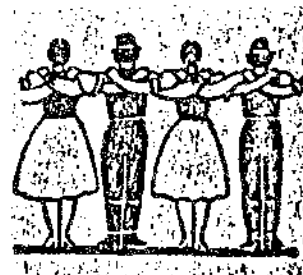
MELODY B4

1-18 Do Step 6, 8 times. (Ugros)

MELODY C (Duba improvisation)

1-24 Do Step 7, 3 times. (Kis - a duci, a duci)

Note: Actually Finish Fig on ct 1 of meas 24, with wt on R, to be ready to start above sequence again.



Repeat above sequence again from Step 2 through Step 5, as follows

Hármat tojott a fekete kánya,	Akármilyen szegény legény vagyok,
Engem szeret a kend barna lánya	A kend lánya szeretője vagyok,
//:Lipityembe, lapatyomba,	//:Lipityembe, lapatyomba,
Bokréta a kalapomba://	Gyere rózsám, a kocsimba://

Presented by Kálmán & Judith Magyar

ZÖLD FÚ
Hungary

Zöld Fű is a double-progression dance based on a Hungarian children's dance. This arrangement, by Sandor Timár, was taught at the Second Hungarian Folk Dance Symposium by Erzsebet Timár. Translated the dance means "green Grass." Dance notes from Let's Dance Jan./Feb., 82.

RECORD: Gólya, Gólya, Gilice HR-LP 002, Side A, Band 3.

PRONUNCIATION: ZERLD fyoo

FORMATION: Single circle of cpls, W on R of M, all facing RLOD (CW). Hands joined in "V" pos.

STEPS & STYLING: Walk: 2 steps per meas. Step R fwd (ct 1); step L fwd (ct 2). When walking, step out briskly.

Limping Step: 2 per meas. Stamp R to R, bend knees (ct 1); step on L heel beside R, straightening knees (ct &); repeat (cts 2,&). To move to L side, beg with stamp on L ft.

Cifra: 1 per meas. Danced on full ft and with a definite sdwd movement. Leap sdwd L on L (ct 1); step R beside L (ct &); step L in place (ct 2); hold (ct &). Repeat of step would start sdwd R onto R. When turning around, leap in desired direction omitting the sdwd movement.

Hands: When hands are joined with ptr, it is L with R (straight across) at about hip level. When on hips, W has fingers fwd. M may do same or have fists on hips. When clapped, hands are at about chest level.

METER: 2/4

PATTERN

Meas.

INTRODUCTION: Upbeat + 12 meas

A

FIG. I: WALKING IN LARGE & SMALL CIRCLES

Throughout Fig. I walking steps beg with R ft.

- 1-12 Walk 24 steps in RLOD (CW). Walk briskly so that the circle moves.
- 13-16 Release neighbor's hand and join with ptr. Walk 6 steps CW (almost a full circle); step on R beside L, starting to turn to own R; facing CCW step L fwd (8 steps in all).
- 17-20 With 8 walking steps circle CCW. End in double circle facing ptr (M facing ctr, W with back to ctr).
- 21-22 Releasing hand-hold and turning away from ptr, make a CW circle with 4 steps. Hands hang freely at sides.

- 23-24 Rejoin hands with ptr and circle once CW with 4 steps. To make it easier to get around, ptrs may hold upper arms instead of hands. End in double circle (M facing ctr, W with back to ctr). Release hands.
- 25-26 Turn along once CCW almost on the spot with 3 light stamps (R,L,R) clapping hands on each step. Hold on meas 26, ct 2 but M take wt on L. Rejoin hands with ptr.

B FIG. II: LIMPING STEP
Throughout Fig. II ptrs use opp ftwk.

- 1-4 Beg MR, WL and moving sdwd in LOD (CCW), dance 7-1/2 Limping Steps (hold meas 4, last ct &). On last step (meas 4, ct 2) swing joined hands twd LOD in preparation for the turn that follows.
- 5-6 Beg ML, WR and releasing hands, make 1 turn (M, CCW; W CW), in RLOD with 4 steps. Swing joined hands through at the start of the turn before releasing them. First step of the turn covers space but the other 3 are almost on the spot.
- 7-8 Rejoin hands and stamp 3 times in place (M, LRL; W RLR); hold (meas 8 ct 2). Put no wt on last stamp.
- 9-16 Repeat meas 1-8 with opp ftwk and direction. End with wt on R.

C FIG. III CIFRAS AND DOUBLE PROGRESSION

- 1-4 Beg with leap sdwd L on L, dance 4 Cifra steps.
- 5-6 With hands on hips, turn once CCW while moving to face new ptr (M move in RLOD, W LOD) with 2 Cifra steps.
- 7-8 Dance 2 Cifra steps facing new ptr.
- 9-10 Turn in place once CW with 2 Cifra steps.
- 11-12 Dance 2 Cifra steps facing same new ptr.
- 13-24 Join hands with new ptr and repeat meas 1-12. No wt on last step on R (meas 24, ct 2). Dancers have progressed 2 places.

REPEAT DANCE TWICE. To reform large circle (Fig I): As walking starts, join hands with new ptr (MR, WL only). W walk into circle to R of new ptr. Join hands with neighbor as soon as possible.

C FIG. IV: ENDING - CIFRAS IN A SINGLE CIRCLE

- 25-26 Repeat ftwk of Fig. III, meas 1-12, but in a single circle. In preparation, on meas 24, Fig. III, W start to turn CW and move bkwd into circle to R of new ptr.

Meas 25-28: All hands joined in one circle.

Meas 29-34: Hands are on hips

Meas 35-36: Hands rejoined in the circla. Cifra step in meas 36 becomes 3 stamps.

1982 SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE

Presented by Dani Dassa

ASHREI HA'EISH
Israel

TRANSLATION: Blessed be the Man.

PRONUNCIATION: ah - SHREH' hak - eesh'

CHOREOGRAPHER: Dani Dassa

RECORD: RIKUD (LP), DAN-007, Side A, Band 1

FORMATION: Closed circle *face ctr*

STEPS: Yemenite R: Step R to R, leave L in place (1); step L in place (2); step R across L (3); hold (4). Yemenite L done with opp ftwk.

METER: $4/4$ PATTERN

Meas.

Cts. INTRODUCTION: 18 meas (begin with vocal)

PART I:

- 1 (1-2) ~~Step R to R; hold.~~ *Hop on L (ct 2) jump onto both feet about 12" apart (ct 1), hold (ct 2).*
- 1 (3-4) Step L behind R; step R fwd.
- 2 (5-8) Repeat cts 1-4, with opp ftwk. *actually 8*
- 3 (9-10) ~~Step R to R; hold.~~ *Hop on L (ct 2), jump onto both feet, (ct 1), hold (ct 2)*
- 3 (11-13) ~~Step L to L; step R to R.~~ *Yemenite L (ct 1)*
- 4 (13-16) ~~Step L across R; Step R to R; step L across R; hold.~~
- 5-6 (17-24) Repeat cts 1-8. *w/ opp ftwk*
- 7 (25-26) Step R to R; hold. *with hands crossed at wrist, R hand on top*
- 7 (27-28) Step L across R, snap fingers; hold.
- 8 (29-32) Repeat cts 25-28. ~~hold~~ *hold hands apart at sides on cts 25-26*
- 7-14 (33-64) Repeat cts 1-32.

Join hands

PART II: *Face ctr*

- 1 (1-2) Step R to R; hold.
- 1 (3-4) Step L behind R and face RLOD; hold, *because hands*
- 2 (5-6) Step R, L fwd. in RLOD. *Return to original step, Step R lead pivoting 3/4 turn and face*
- 2 (7-8) Turn $3/4$ on R, CCW to L ~~side~~ (face ctr).

- Meas cts
 3-4 9-16 Facing ctr, Yemenite L,R. *right hand*
 5-8 17-32 Repeat cts 1-16 with opp ftwk and direction.

PART III: Face L of ct 17

(shading eyes)

R shldr twd ctr; R hand extended fwd at shldr level, bent at elbow, palm facing out.

working twd ctr

- 1 (1-2 Step R to R; close L to R.
 3-4 Step R to R; hold.
 5-6 Step L across R; step R to R.
 2 (7 Step L across R.
 8 Pivot 1/4 twd L on L, end with back to ctr.
 3 9-12 Step ^{RLR} fwd out of circle ^{1 2 3} R, L, R, hands down, pivot ^{at side} 3/4 on R ft (ct 4).
 4 13-16 Yemenite L.
 5-8 17-32 Repeat cts 1-16.

Transition:

- 9 33-36 Step R to R (ct 1) ^{hold (2)}, close L beside R (ct 3) ^{hold (4)}

Repeat dance ~~3x~~ twice (3 x in all)

Last time: repeat part III, meas 1-8

and first 2 meas of part I
and close ^{R to L} ~~together~~ ^{hold}.

1982 SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE

Presented by Dani Dassa

ASHREI HA'EISH
Israel

TRANSLATION: Blessed be the Man

PRONUNCIATION: ah-SHREH hah-eesh

CHOREOGRAPHER: Dani Dassa

RECORD: RIKUD (LP), DAN-007, Side A, Band 1

FORMATION: Closed circle.

METER: 4/4

PATTERN

Meas Cts

INTRODUCTION: 18 meas (beg with singing)

PART I: Face ctr.

- 1 & Low hop on L.
1-2 Small jump onto both ft in stride pos; shift wt onto R.
3 Step L behind R.
4 Step R fwd in place.
- 2 Repeat meas 1 with opp ftwk.
- 3 &12 Repeat meas 1 (hop L, jump on both, shift wt to R-sway)
3 Step L to L (sway), leave R almost in place.
4 Step R in place where it was.
- 4 1-2 Step L across R; step R to R.
3-4 Step L across R; hold.
- 5-6 Repeat meas 1-2 with opp ftwk.
- 7 1-2 Step R to R; hold.
3-4 Step L across R with bent knees - release hands and snap fingers (waist ht), hands are crossed at wrist.
- 8 Repeat meas 7, extending arms sdwd when stepping R to R (2 times in all).
- 9-16 Rejoin hands and repeat meas 1-8 (2 times in all).

PART II:

- 1 1-2 Facing ctr, step R to R; hold.
3-4 Step L behind R turning to face RLOD; hold.
- 2 1-2 Step R,L fwd in RLOD. Release hands on last step.
3-4 Step R fwd pivoting 3/4 CCW (L). End facing ctr.

- 3-4 Yemenite L,R, rejoining hands.
5-8 Repeat meas 1-16 with opp ftwk and direction.

PART III: Face L of ctr with R hand extended twd ctr at shldr level (shading eyes) at shldr level, elbow bent slightly, palm twd ctr, free hand by side.

- 1 1-2 Moving sdwd twd ctr, step R to R; close L to R.
3-4 Step R to R; hold.
- 2 1-2 Step L across R; step R to R.
3 Step L across R.
4 Pivot 1/4 CCW (L) on L. End with back twd ctr.
- 3 1-2 Step R,L, fwd out of circle - hands free at sides.
3-4 Step R fwd and pivot once CCW (L). End facing ctr.
- 4 1-4 Yemenite L.
- 5-8 Repeat meas 1-4 (2 in all).

TRANSITION:

- 9 1-2 Step R to R; hold.
3-4 Close L to R; hold.

REPEAT DANCE 2 MORE TIMES FROM BEG (3 in all).

On 3rd time through dance, Part III is done 2 times (16 meas - 4 in & outs) + ending.

Repeat Part I, meas 1-2 then, step R next to L and hold.

Corrected notes by Dorothy Daw, R & S Chairman
Folk Dance Federation, South, Inc.

1982 SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE

Presented by Dani Dassa

E'HIYEH
Israel

TRANSLATION: I am what I am.

PRONUNCIATION. EH' hee yeh'

CHOREOGRAPHER: Dani Dassa

RECORD: RIKUD, DAN-007 (LP), Side B, Band 6

FORMATION: Lines in tight formation, facing ctr, hands in "V" pos.

STEPS: Yemenite R; Step R to R, leave L in place (1); step L in place (2); step R across L (3); hold (4). When doing a Yemenite L, use opp ftwk.

METER: 4/4

PATTERN

Cts.

INTRODUCTION: 4 meas

FIG. I, PART A:

- 1 (1-2 Step R to R; hold.
- 2 (3-4 Close L to R; hold.
- 3 5-8 Repeat cts 1-4, with opp ftwk and direction (L close).
- 4 (9-10 Step R twd ctr; hold.
- 5 (11-12 Close L to R; hold.
- 6 13-16 Repeat cts 9-12, with opp ftwk and direction (L bk, close).
- 7 (17-18 Fall on R to R while lifting L leg fwd and leaning bkwd.
- 8 (19-20 Step L across R; hold.
- 21-24 Repeat cts 17-20. (fall on R; L x R).
- (25-26 Jump on both ft, R fwd, R hips fwd; hold.
- (21-28 Leaving ft in place, bounce twice on L, hips back.
- 29-32 Repeat cts 25-28 (jump, bounce, bounce)

FIG. I, PART B:

- 1-2 In LOD, step R fwd; hold.
- 3-4 Step L,R fwd.
- 5-6 Step L fwd; leap R bkwd
- 7-8 Step L fwd; hold.
- 9-10 Step R to R (away from ctr); step L to L.
- 11-12 Touch R in front of L; hold.
- 13-14 Lift R leg fwd, hold, R knee bent (cti); touch R ft in front of L (ct2)
- 15-16 ~~Repeat cts 11-14 (touch, lift).~~ Lift R leg fwd, R knee bent (cti); hold (ct2)
- 17-18 Step R fwd; hold.
- 19-20 Step L fwd making 1/4 turn to face away from ctr
- 21-22 Step R bkwd making 1/4 turn. End facing RLOD.
- 23-24 Step L fwd, making 1/4 turn to face ctr.
- 25-32 Yemenite R,L.

REPEAT FIG. I, PART A,B.

swinging L heel in front of R (ct1)

Meas. cts.

- FIG. II: (Facing ctr)**
- 1 (1-2 Leap Step R to R; step L to L; *swinging R heel in front of L (ct2)*
 - 2 (3-4 Touch R ^{toe} heel fwd; leap onto R (ct4)
 - 3-4 (5-8 Moving fwd twd ctr, step L,R,L, hold.
 - 5 (9-16 Repeat cts 1-8. *to L in front of R hip*
 - 6 (17-18 ~~Jump onto both ft~~ with bent knees, snap fingers and turn *and snap fingers in front of L hip*
 - 7 (19-20 ~~Jump onto both ft and~~ return to face L, hold.
 - 8 (21-22 Fall back onto R, lift L knee, body arched back; hold.
 - 9-16 (23-24 Step L bkwd, bending body fwd; hold.
 - 17 (25-26 Leap onto R, lift L leg fwd; hold.
 - 18 (27-28 Moving bkwd away from ctr, step L,R.
 - 19 (29-32 Repeat cts 25-28, with opp ftwk.
 - 20 (33-62 Repeat cts 1-32.

- FIG. III: (Move in LOD)**
- 1 1-4 Moving in LOD, step R,L,R, hold.
 - 2 5-8 Repeat cts 1-4, begin L with opp ftwk.
 - 3 (9-10 Touch R ^{heel} fwd; step fwd on R.
 - 4 (11-12 Step-hop L fwd. *(ct13); hold (ct14);*
 - 5 (13-16 Step-hop R fwd; step-hold L fwd. *(ct15); hold (ct16);* *and held close to*
 - 6 (17-18 Step R fwd releasing hands, palms up, elbows bent ~~at~~ waist; pivot on R 1/4 to face ctr.
 - 7 (19-20 Step L to L; pivot on L 1/4 to face RLOD.
 - 8 (21-22 Step R fwd; pivot on R 1/4 to face away from ctr (bk to ctr).
 - 9-16 (23-24 Step L to L, face away from ctr.
 - 17 (25-26 Step R fwd; pivot on R 1/2 to L to face ctr.
 - 18 (27-28 Step L fwd twd ctr; hold.
 - 19 (29-32 Yemenite R.
 - 20 (33-64 Repeat cts 1-32, with opp ftwk and direction.

- ENDING:**
- 17 65-68 Yemenite R.
 - 18 (69-70 Step L fwd; hold.
 - 19 (71-72 Close R to L; hold.
 - 20 (73-74 Step R bkwd; hold.
 - 21 (75-76 Step L next to R; hold.

1982 SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE

Presented by Dani Dassa

ESH ALI
Isreal

TRANSLATION: To the whisper of the flames, friends gather around
the campfire in a frenzied dance of comradarie.

PRONUNCIATION: *esh' ah LEE'*

CHOREOGRAPHER: Dani Dassa

RECORD: Israeli Dances for Ed. Purposes, DAN-005, Side 2, Band 4.

FORMATION: Short lines in front basket hold (L over R).

METER: 4/4 PATTERN

Cts.

INTRODUCTION: *4 meas.*

FIG. I: *in L&D*

1-2 *Heavy step* Stamp R ~~to R~~; hold.

3-4 Stamp L next to R; stamp L in front of R.

5-6 Hop on R; *facing etc* step L to L.

7-8 Close R to L; hold.

9-10 Step R to R; bounce on R in place while touching L next t
to R.

11-12 Step L to L; close R to L with bounce.

13-16 Repeat cts 9-12.

17-32 Repeat cts 1-16.

FIG. II:

1-2 Step R fwd while shifting hip and wt fwd, leave L in place;
hold.

3-4 Shift hips and wt back on L bouncing twice.

5-6 Repeat cts 1-2 (shift fwd on R).

7-8 Chug bkwd on R and lift L ^fbkwd; close L to R.

9-16 Repeat Fig. I, cts 9-16 (R to R; bounce & touch; L to L;
close R)

17-32 Repeat cts 1-16.

- FIG. III: HOLD HANDS DOWN, MOVE CCW (LOD)
- 1-4 ~~2-4~~ running steps in LOD, R,L,~~R,L~~, Leap on R, turn on L
- 5-6 Stamp R fwd with wt; brush L fwd, then bring it around twd L and face ~~to~~ LOD.
- 7-8 Step L to L; stamp R next to L, bend fwd.
- 9-12 Turning to face LOD, run fwd R,L,~~R,L~~, Leap R, turn L.
- 13-14 Step R,L bkwd.
- 15-16 Stamp R heel twice in place.
- 17-32 Repeat cts 1-16.

Ending:

Facing ctr, Step R, close L (4 times),
stamp R LR in place.

HAREI HEVRON
Israel

Presented by Dani Dassa at the 1982 San Diego S.U.F.D. Conference

TRANSLATION: Hills of Hebron

PRONUNCIATION: Ha-rreh' Hev-ROHN'

CHOREOGRAPHER: Danni Dassa

RECORD: RIKUD (LP), DAN-007, Side A, Band 2.

FORMATION: Cpls in a circle with M back to ctr, W facing M. Hands free at side.

Ftwk described for M, W use opp ftwk.

METER: 4/4

PATTERN

Meas. Cts.

INTRODUCTION: 4 meas.

PART I:

- | | | |
|-----|-----|---|
| 1 | 1-2 | Step R back; L fwd. |
| | 3-4 | Step-hop R fwd. |
| 2 | 1-2 | Step L fwd, join hands; hold. |
| | 3-4 | Step R bkwd; L fwd. |
| 3 | 1-2 | Turning to R in RLOD, step R,L. |
| | 3-4 | Step R to R, face ctr and join MR and WL hands; Step L in LOD. |
| 4 | 1-2 | Step R in LOD. |
| | 3-4 | Step L in LOD. |
| 5-8 | | <u>M:</u> Repeat meas 1-4. |
| | | <u>W:</u> Repeat meas 1-4, except on last 2 cts of meas 8, Step L across R; hold. |

PART II:

Cpls face with hands joined and both start on R.

- | | | |
|-----|-----|--|
| 1-2 | 1-2 | Step R bkwd; L fwd - with hands still joined bring R hands to ptrs waist. |
| | 3-8 | Beginning R, cpls turn 1-1/2 times CW with 6 steps. W end with back twd ctr. |
| 3-4 | | Repeat meas 1-2. End with M back to ctr. |

PART III:

Cpls face with hands joined and both start on R ft.

- | | | |
|---|-----|---|
| 1 | 1-2 | Step R to R; step L across R. |
| | 3-4 | Step R back in place; step L to L. |
| 2 | 1-4 | Stepping R,L,R,L, change places with W turning L under ML hand, pass R shldr. |
| 3 | 1-2 | Step R fwd, touch free hands (MR-WL); step back on L. |
| | 3-4 | <u>W:</u> Step R,L and turn R twd ctr of circle. |
| | | <u>M:</u> Step back on R; fwd on L. |

- 4 1-2 W: Step R,L twd ctr.
M: Step R,L and turn R twd ctr of circle.
- 3-4 W: Step back on R; step L to face away from ctr (1/2 turn).
M: Step R,L twd ptr and join hands.
- 5-7 Repeat meas 1-3, except on last 2 cts of meas 7 - Step back on R, join L hands; step L fwd.
- 8 1-3 Both walk away from ctr stepping, R,L,R - W pivots to face away from ctr, M places R hand on WL shldr.
- 4 W: Pivot 1/2 to L, on R, to face ctr (L ft free)
M: Step L bkwd, release hands.
- Repeat dance from beginning 2 more times (3 in all).
- FINALE: Repeat Part I, meas 1-4. End facing ptr and closing R to L.

Presented at 1982 San Diego S.U.F.D. Conference Afterparty
Sept. 25, 1982 by DANI DASSA

1982 SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE

Presented by Dani D₂assa

HAREI HEVRON
Israel

TRANSLATION: Hills of Hebron

PRONUNCIATION: ha rreh' hev ROHN'

CHOREOGRAPHER: Dani Dassa

RECORD: RIKUD (LP), DAN-007, Side A, Band 2

FORMATION: Cpls in a circle with M back to ctr, W facing M. Hands free at side.

Ftwk described for M, W use opp ftwk.

METER: 4/4 PATTERN

Meas.

Cts.

INTRODUCTION: 4 meas.

PART I:

- 1 (1-2 Step back on R; fwd on L.
- 3-4 Step-hop R fwd.
- 2 (5-6 Step L fwd, join hands; hold.
- 7-8 Step R bkwd; step L fwd.
- 3 (9-10 Turning to R, ^(in R.C.D.) step R,L.
- 11-12 Step R to R, ^{to face ptr} and join MR and WL hands; step L ^(in C.D.) to L.
- 4 (13-14 Step R ~~across L~~, ~~step L to L~~. ^(in C.D.)
- 15-16 Repeat cts 13-14.
- 5-8 17-32 M: Repeat cts 1-16.
W: Repeat cts 1-14. On cts 31-32, step L across R; hold.

PART II:

Cpls face with hands joined and both start on R.

- 1 (1-2 Step back on R; fwd on L - with hands still joined bring R hands to ptrs waist.
- 2 3-8 Beginning R, cpls turn 1-1/2 times CW with 6 steps. W end with back twd ctr.
- 3-4 9-16 Repeat cts 1-8. End with M back to ctr.

PART III:

Cpls face with hands joined and both start on R ft.

- Meas. Cts.
- 1 (1-2 Step R to R; step L across R.
 - 1 (3-4 Step R ^{bk} in place; step L to L.
 - 2 5-8 Stepping R,L,R,L, change places with W turning L under ML hand, pass R shldr.
 - 3 (9-10 Step R fwd, touch free hands (MR, ML); step back on L.
 - 3 (11-12 W: Step R,L and turn R twd ctr of circle.
M: Step back on R, fwd on L.
 - 4 (13-14 W: Step R,L twd ctr.
M: Step R,L and turn R twd ctr of circle
 - 4 (15-16 W: Step back on R; step L to face away from ctr (1/2 turn)
M: Step R,L twd ptr and join hands.
 - 5-7 (17-26 Repeat cts 1-10.
 - 5-7 (27-28 Step back on R, join L hands; step L fwd.
 - 8 29-31 Both walk away from ctr stepping, R,L,R - W pivots to face away from ctr, M places R hand on WL shldr.
- W: Pivot 1/2 to L, on R, to face ctr (L ft free)
M: Step L bkwd, release hands

Dance repeats 3 times

Finale: Repeat Part I, meas 1-4
ending facing ptr and closing R ft to L.

1982 SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE

Presented by Dani Dassa

KIRYA
Israel

Not taught

Around the gates of Jerusalem, a dance to celebrate the ingathering of the exiles.

TRANSLATION:

PRONUNCIATION:

CHOREOGRAPHER: Dani Dassa

RECORD: 16 ISRAELI DANCES by Dani Dassa, DAN 005, Side 2, Band 8.

FORMATION: A circle of people facing ctr, hands joined in "V" pos.

STEPS: Yemenite R: Step R to R, leave L in place (ct 1); step L in place (ct 2); step R across L (ct 3); hold (ct 4). Yemenite L done with opp ftwk.

Yemenite to R with hop: When doing a Yemenite step with a hop in it, repeat cts 1-3 of Yemenite R (cts 1-3); hop on R in place (ct 4). Can be done to L with opp ftwk.

METER: 4/4

PATTERN

Meas. Cts.

INTRODUCTION:

FIG. I:

- | | | |
|-----|------|--|
| 1 | 1-4 | Yemenite R with hop. |
| 2 | 1-2 | Step fwd L,R. |
| | 3-4 | Stamp L fwd with wt, R lifted slightly bkwd; hold |
| 3 | 1-2 | Step-hop R bkwd. |
| | 3-4 | Step bkwd, L,R. |
| 4 | 1-2 | Step-hop L bkwd. |
| | 3-4 | Close R to L; hold. |
| 5 | 1-4 | Beg R across L, and moving to L (RLOD), do a 4 step grapevine (R,L,R,L). |
| 6-7 | 1-2 | Stamp R across L with wt; hold. |
| | 3-4, | Beg L behind R and moving to R (LOD), do a 4 step |
| | 1-2 | grapevine (L,R,L,R). |
| | 3-4 | Step L behind R; step R to R. |
| 8 | 1-2 | Step L fwd, without wt - lean upper body bkwd; close L to R. |

FIG. II:

- 1 1-2 Step R to R - hands move slightly bkwd.
 3-4 Step L across R with plie - hands move slightly fwd.
- 2 1-4 Repeat meas 1.
- 3-4 Yemenite R,L.
- 5 1-2 Releasing hands, step R to R; hold.
 3-4 Step L across R with plie, snap finger fwd of chest,
 L over R.
- 6 Repeat meas 5.
- 7-8 1-4, Beg R, do 3 slow steps turning once to R (CW) - 1 step
 1-2 per 2 cts.
 3-4 Close L to R; hold.
- 9-16 Repeat meas 1-8, with opp ftwk and direction.

NOTE: The dance is done 3 times. After the third time, repeat Fig. II once more.

1982 SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE

Presented by Dani Dassa

KI TAVO'U
Israel

TRANSLATION: And they shall come to plant and rebuild.

PRONUNCIATION: *Key' ta VOE' hoo*

CHOREOGRAPHER: Dani Dassa

RECORD: RIKUD (LP), DAN-007, Side A, Band 5

FORMATION: Cpls scattered on the floor, facing front of room.
W on M's R, WR hand on ML shldr, L hands joined, *R hand
fwd at side.*

METER: 3/4 PATTERN

Meas. INTRODUCTION: *4 meas*

- FIG. I, PART A:
- 1 With ft slightly apart, sway to R (cts 1-3).
 - 2 Sway to L.
 - 3 Step R to R (ct 1); hold (ct 2); step L across R (ct 3).
 - 4 Step R to R (ct 1); hold (cts 2-3).

- FIG. I, PART B:
- 1-2 Sway L,R. (3 cts per sway)
 - 3 ~~W: Step L across R (ct 1); hold (ct 2); step R to R (ct 3).~~
W: Step L ~~across~~ R (ct 1); hold (ct 2); step R to R (ct 3).
~~M: Holding L hands, make 1/2 turn to L, changing places with W. Step L fwd (ct 1); hold (ct 2); step R fwd (ct 3).~~
M: Holding L hands, make 1/2 turn to L, changing places with W. Step L fwd (ct 1); hold (ct 2); step R fwd (ct 3).
 - 4 ~~W: Step L across R (ct 1); hold (cts 2-3).~~
W: Step L ~~across~~ R (ct 1); hold (cts 2-3).
~~M: Step L, end to L of W (cts 1); hold (cts 2-3).~~
M: Step L, end to L of W (cts 1); hold (cts 2-3).

- FIG. I, PART C: FACING PTR
- 1-2 Sway/R (3 cts); sway L (3 cts).
 - 3 Step R fwd and kneel down on L knee. (cts 1-3).
 - 4 Step L bkwd and lift R knee (cts 1-3).

- FIG. I, PART D:
- 1 Step R to R (cts 1); hold (cts 2); step L to L (ct 3).

NOTE: Meas 2-4 - change places holding L hands; W makes 3/4 turn L circling M; end facing ptr; ~~M faces CW.~~

2 Step R (ct 1); hold (ct 2); step L (cts 3).

3 Repeat meas 2.

4 Close R to L and face ptr and hold.

Ptrs ~~to~~ facing diag R

FIG. II, PART A: ~~Cpls in a circle facing. M face RLOD, W LOD.~~
1 Step R to R (ct 1); hold (cts 2-3).

2 Close L to R (ct 1); kneel down with L shldr facing.

3 Shift pos so R shldrs face (ct 1); still kneeling, join R hands (cts 2-3).

4 Step R back (ct 1); hold (ct 2); step L in place (ct 3).

FIG. II, PART B:

1 Step R fwd releasing L hands join R hands low and R shldrs are side by side, look at ptr (cts 1-3).

2 Step L back (ct 1); hold (cts 2-3).

3-4 Stepping R fwd turn 1/2 diag R, passing L of ptr to change places. ~~W ends facing RLOD, M LOD.~~

FIG. II, PART C:

1 W: Step-hop L fwd twd ptr (~~RLOD~~) (ct 1-2); hold (ct 3).

M: Step-hop L fwd twd ptr (~~LOD~~) (ct 1-2); hold (ct 3).

2 W: Sway R, making 1/4 turn L to end with back to ctr. (cts 1-3).

M: Step R fwd, making 1/4 turn to R, end with back to ctr standing behind W.

3 Sway L and join L hands; bring R hands to W waist.

4 Sway R.

FIG. II, PART D:

Cpls circle tog making full turn (9 cts).

1 Step L fwd, (ct 1); hold (ct 2); step R fwd (ct 3).

2-3 Repeat meas 1, twice more (3 in all).

4 W: ~~Step L bkwd, making 1/4 turn L, release R hands.~~

M: ~~Step L bkwd, making 1/4 turn R, release R hands.~~

Repeat meas 1
Release R hands and turn ptr to opening pos.

~~End facing each other; M facing RLOD. To start dance on first step M and W face ctr, W place R hand on ML shldr.~~

Ending: Fig 1, Part A except, step L to L at end (hold) (look at ptr)

Presented by Dani Dassa

MIZMOR SHIR
Israel

TRANSLATION: I will sing unto the Lord.

PRONUNCIATION: miz *MURE'* sheer

CHOREOGRAPHER: Dani Dassa

RECORD: RIKUD (LP), DAN-007, Side B, Band 1

FORMATION: Closed circle facing ctr with jands joine in "V" pos.

METER: *4/4*

PATTERN

Cts.

INTRODUCTION: *3 meas (begin with vocal)*

PART A:

- | | | |
|-----------|-------|--|
| <i>1</i> | (1-2 | Step-hop R to R. <i>(accent on cts)</i> |
| <i>2</i> | (3-4 | Step L across R; step R in place. |
| <i>3</i> | 5-8 | Repeat cts 1-4, with opp ftwk and direction. |
| <i>4</i> | 9-12 | Moving twd ctr, step-hop R,L <i>(accent on cts)</i> |
| <i>5</i> | 13-16 | Moving bkwd, step R,L,R,L. |
| <i>6</i> | 17-18 | With ft slightly astride, rock R,L. |
| <i>7</i> | 19-20 | Step-hop R to R turning 1/2 to R. End facing out of circle. <i>(accent on cts)</i> |
| <i>8</i> | 21-22 | Step hold L to L, <i>hold</i> |
| <i>9</i> | 23-24 | Step R to R; step L to L. |
| <i>10</i> | 25-26 | Step-hop on R completing 1/2 turn R. End facing ctr, <i>hold</i> |
| <i>11</i> | 27-28 | Rock L,R. |
| <i>12</i> | 29-30 | Step-hop on L in LOD. |
| <i>13</i> | 31-32 | Step R,L in LOD. |
| <i>14</i> | 33-64 | Repeat cts 1-32. |

PART II: Face ctr

- | | | |
|-----------|-------|---|
| <i>1</i> | (1-2 | Step-hold R to R, <i>looking R</i> |
| <i>2</i> | (3-4 | Step-hold L to L, <i>looking L</i> |
| <i>3</i> | 5-8 | Two (2) step-holds twd ctr, R,L. |
| <i>4</i> | 9 | Step R fwd, lift hands above head. |
| <i>5</i> | 10 | Step L <i>bc</i> in place, lower hands to orig pos. |
| <i>6</i> | 11-12 | Step R back; step L <i>bc</i> in place. |
| <i>7</i> | 13-14 | Step-hold R fwd. |
| <i>8</i> | 15-16 | Close L to R; hold. |
| <i>9</i> | 17-20 | Step-hold R to R; step-hold L to L. Repeat cts 1-4 |
| <i>10</i> | 21-24 | Two-(2) step-holds bkwd, R,L. |
| <i>11</i> | 25 | Step back on R, lift arms above head. |
| <i>12</i> | 26 | Step L in place, lower hands to orig pos. |
| <i>13</i> | 27-28 | Step R fwd; step L in place. |
| <i>14</i> | 29-30 | Step-hold R bkwd. |
| <i>15</i> | 31-32 | Close L to R; hold. |

Meas. Cts.

- | | | |
|-----|--------|---|
| 1 | (1-2 | <u>PART III:</u>
Step-hold R to R. |
| | (3-4 | Step L behind R; hold. |
| 2 | (5-6 | Step R to R; large step on L twd ctr. |
| | (7-8 | Shift wt back onto R, leave L in place; hold. |
| 3 | (9-10 | Shift wt fwd onto L, leave R in place; hold. |
| | (11-14 | 3-step turn to R away from ctr; hold. End facing ctr. |
| 4 | (15-16 | Close L to R; hold. |
| 5-8 | 17-32 | Repeat cts 1-16. |

Repeat entire dance. Third time repeat parts I + II (no singing on part II).

Fourth (and last) time end with meas 2, part III

1982 SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE

Presented by Dani Dassa

RACHEL
Israel

TRANSLATION: A women's name

PRONUNCIATION: Rah-~~Yell~~'

CHOREOGRAPHER: Dani Dassa

RECORD: Rikud, DAN-006, (LP), Side A, Band 1

FORMATION: Cpls with M back to ctr, both hands joined and down.

STEPS: Yemenite R: Step R to R, leave L in place (ct 1); step L in place (ct 2); step R across L (ct 3); hold (ct 4).
Yemenite L done with opp ftwk.

METER: 4/4

PATTERN

Cts.

INTRODUCTION: 4 meas (begin with vocal)

PART I: (Ftwk described for M, W use opp ftwk)

- 1 (1-3) ~~Yemenite R, lifting joined arms fwd (ML,WR) on ct 3.~~
Step R to R (ct 1), step L to L (ct 2), cross R in front of L, turning
Step L back, arms come back down. *Step L from ptr to step with knee bend to face ctr, bringing M2 & R arms up in the air (ct 3)*
- 2 (5-7) ~~Turning to R, Step RLR, turning to R (cw) 1/4 - slight under.~~
8 Step L to L. *face to ptr & join inside hands, low*
- 3 (9) Step R across L. *fwd*
10 Leap L on L. *just*
- 4 (11) Step R fwd with slight plie.
12 Shift wt back onto L.
13 Leap R to R. *with turning to the side*
- 4 (14) Step L fwd and face ptr, hands cross in front and snap. *(R hands on top)*
- 5 (15-16) Shift wt back on R; step L ~~fwd~~ beside R *(up on toes)*.
17 Change places, with ptr stepping ~~R~~ *down* R fwd with snap *(R hands on top)*
- 5 (18) Step L fwd.
19-20 Step R fwd and snap fingers while turning ~~1/4~~ *1/2* to L; hold.
- 6 (21) ~~Pivoting on R, turn 1/4 to L.~~
22-24 Yemenite L joining both hands to face ptr in opp *pos* place. *halal*
- 7-12 25-48 Repeat cts 1-24, end in starting pos. *in 1-6*

13-15 + *Jan 2 of 1916*

49-62
63-64
65-66

Repeat cts 1-14. *m 1-3, phase to 1-4*
Step R back; L fwd.
Close R to L making 1/4 turn L to face CCW (LOD, ptr join L hands ^{extended} fwd and R hands behind WR Shldr; hold.

PART II: (Ftwk same for both unless otherwise noted.)

1-3
4
5
6-7
8
9-12
13-16
17-20
21-24
25-32
33-60
61-62
63-64
65-66
67-70
12.11

Step R,L,R fwd, plie on ct 3.
Step L back, release R hands.
Step R, turn ^{almost} 1/2 to R (ML hand ^{touches} moves to back of W waist).
Step L fwd; R back. *turn 1/2 turn to*
Step L to L and ^{complete 1/2 turn to} turn 1/4 L (back to beginning pos of Part II).
Step R,L,R fwd; hold.
Yemenite L. *Step 1-4 hold*
Hands joined - M: In place step R,L,R, hold. *very important to hold*
W: Step R,L,R turning 1/2 under L hand arch; hold. *making a small circle*
Step L,R,L (M back, W fwd) moving tog with hands joined in front; hold. *sub cts of hold*
~~With hands joined, lift L arms up and circle once to L (same pos as beginning of Fig.), M in place and W moving fwd with 8 steps, beg R.~~
think unswinging & move in to
Repeat cts 1-28. *m 1-7, 1-8, 1-9*
Step R; hold.
Lean and step on L; hold ~~and~~ (release ^L hands) *while moving hands into place*
Pivoting on R, W turn ^{1/2} 3/4 turn to R; M do 2 steps ~~back~~ R,L.
M: Yemenite R,L
W: Yemenite L,R. *down*

Repeat dance from beginning.

Presented by Dani Dassa

RAKEFET
Israel

Not taught

TRANSLATION: Cyclamen

PRONUNCIATION:

RECORD: RIKUD 007 (LP), Side B, Band 3.

CHOREOGRAPHER: Dani Dassa

FORMATION: Closed circle with hands joined in "V" pos, facing ctr.

METER: 6/8

PATTERN

Meas. Cts.

INTRODUCTION:

FIG. I:

- 1 1-2 Step R to R
- 3 Step L to L
- 4-6 Step R across L

- 2 1-2 Brush L fwd, with bent knee, circle L twd back.
- 3 Step L behind R.
- 4-6 Step R to R.

- 3 ~~1-2 Step L to L~~ *across R*
- ~~3 Step R to R.~~
- 4-6 Step L across R.

- 4 1-2 Step L to L
- 3 Step R to R
- 4-6 Step L across R.

- 5 1-3 Sway R to R
- 4-6 Sway L to L

- 6 1-2 Step R fwd twd ctr.
- 3 Step L fwd twd ctr.
- 4-6 Step R fwd twd ctr.

- 7-8 Repeat meas 1-2 with opp ftwk and direction.

- 9-16 Repeat meas 1-9 (2 times in all).

FIG. II:

- 1 1-2 Step R to R.
- 3 Step L to L.
- 4-6 Step-hop R across L; hold.

- 2 1-3 Step-hop L back in place; hold.
 4-6 Turning once to R (CW), step R (ct 4); L (cts 5-6).
- 3 1-2 Step R to R.
 3 Step L to L.
 4-6 Step R across L.
- 4 Repeat meas 3, with opp ftwk.
 Repeat dance from beginning.

1982 SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE

Presented by Dani Dassa

SHIRI LI
Israel

Not taught

TRANSLATION: Sing to me.

PRONUNCIATION:

CHOREOGRAPHER: Dani Dassa

RECORD: RIKUD, DAN-007 (LP), Side B, Band 4.

FORMATION: Cpls facing LOD with W on M's R. Inside hands are joined and down.

Ftwk described for M, W use opp ftwk.

STEPS: Yemenite R: Step R to R, leave L in place (1); step L in place (2); step R across L (3); hold (4). When doing a Yemenite L, use opp ftwk.

METER: 2/4

PATTERN

Cts.

INTRODUCTION:

FIG. I, PART A:

- 1-2 Step L to L; step R to R.
- 3-4 Touch L fwd; leap fwd onto L.
- 5-8 Step fwd R,L,R, hold.
- 9-10 Step L to L; step R to R.
- 11-12 Step L across R, turn 1/2 to R and face RLOD; hold.
- 13-24 Repeat cts 1-12, with opp ftwk and direction. End facing ptr.

FIG. I, PART B:

- 1-2 Step L to L; hold.
- 3-4 Step R across L; hold.
- 5-8 Facing LOD, Yemenite L (side by side with ptr).
- 9-12 Step-hold fwd R,L.
- 13-14 Step R back; step L in place.
- 15-16 Step R fwd; hold.
- 17-18 Close L to R without wt.

FIG. I, PART C:

- 1-4 Moving away from ptr, step L,R,L, hold
- 5-18 Turning once to L twd ptr, step R,L,R, hold. End facing ptr and join hands.
- 9-16 Yemenite L,R.
- 17-18 Close L to R. End facing LOD, with inside hands joined and down.

REPEAT FIG. I, PART A, cts 1-24 and FIG. I, PART B., cts 1-16.

- 17-18 Step L fwd; hold.
- 19-20 Step R fwd; hold.
- 21-22 Close L to R. End facing ptr. M back to ctr, join hands.

FIG. II, PART A:

- 1-2 Step back on R; step L next to R.
- 3-4 Step-hop R fwd.
- 5-6 Step L to L; hold.
- 7-8 Close R to L without wt.
- 9-16 Repeat cts 1-8.
- 17-18 Releasing hands (ML,WR), step R to R (move CW)
- 19-20 Turning 1/2 to R, step L to L (back to back with ptr)
(move CW).
- 21-22 Step R to R and join hands (MR,WL), releasing other hands
(move CW).
- 23-24 Turn 1/2 to R and step L to L (face ptr) and join both
hands (move CCW).
- NOTE: Cts 17-24 is 1 complete R turn, close to ptr.
- 25-32 Yemenite R,L, facing ptr.

FIG. II, PART B:

- 1-16 Releasing hands, repeat Fig. II, Part A, cts 1-16.
Snap fingers on cts 1 and 7
- 17-24 Complete R turn away from ptr, stepping R,L,R,L. Snap
Fingers on ct and end facing ptr, join hands.
- 25-32 Yemenite R,L.

ENDING:

- 1-2 Jump-hop onto R with a snap to face LOD side by side to
end in orig pos.

1982 SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE

Presented by Dani Dassa

TZIPOR K'TANA
Israel

TRANSLATION: Little bird.

PRONUNCIATION: tse POR' kta neh'

CHOROGRAPHER: Dani Dassa

RECORD: RIKUD (LP), DAN-007, Side A, Band 6

FORMATION: Cpls with M back to ctr, W facing M. L hands joined
~~and down.~~ at shldr ht, elbows bent

Both begin on same ft.

STEPS: Yemenite R: Step R to R, leave L in place (1); step L in place (2); step R across L (3); hold (4). When doing Yemenite L, use opp ftwk.

METER: 4/4

PATTERN

Cts.

INTRODUCTION: 16 meas

PART I:

- 1 (1-2) ~~Close R to L; Hold~~
- 2 (3-4) ~~Touch R^{heel} fwd; hold.~~ *Brush*
- 3 (5-8) Yemenite R.
- 4 (9-10) ~~Step L bkwd; step R in place.~~ *Yemenite L*
- 5 (11-12) ~~Step-hop L fwd, M makes 1/2 turn L, on hop to end facing ctr with R hands joined at W waist.~~ *in Versaivienne pos.*
- 6 (13-14) Step ~~hop~~ on R twd ctr.
- 7 (15-16) Step L back; step R in place.
- 8 (17-18) Step L across R; hold.
- 9 (19-20) Facing ctr, step R to R; ~~step L~~ *rock on* to L in place.
- 10 (21-24) Turning 3/4 L, walking tog, R,L,R,L. End facing LOD.
- 11 (25-26) Step R to R; hold.
- 12 (27-30) Yemenite L.
- 13 (31) Step R to R, turning 1/4 to face ptr (M to R, WL).
- 14 (32) Step L to L, ~~close R beside L.~~
- 15 (33-62) Repeat cts 1-30. End facing LOD.
- 16 (63-65) Releasing R hands step R,L,R fwd (M do smaller steps).
- 17 (66) M: Hold.

W: Pivot on R twd L and face M.

67-70 *M fwd w/hold* ~~Step L, R, L~~ *71-74* *step R twd ptr, close L beside R and hand bases touching palms tog.*

PART II:

- 1 (1-2) Step R to R; ~~step~~ *slide* L next to R.
- 2 (3-4) Step R to R; hold.
- 3 (5-8) Turn once to own L stepping L,R,L, hold.
- 4 (9-16) Repeat cts 1-8.
- 5 (17-20) Yemenite R. On last ct pivot on R 1/2 twd L_A to end back to back with M facing ctr. *(acc.) dipping R shldr twd ptr*

TZIPOR K'TANA, page 2

Mees	cts	
6	21-24	Yemenite L. <i>in place</i>
7	25-28	Stepping bkwd R,L,R, hold change places with ptr passing L shldrs. End with W back to ctr facing ptr.
8	29-32	Yemenite L.
9-16	33-64	Repeat cts 1-32.

Transitions:

1-2 close R beside L; hold.
(cts 1+2 of Part I)

PINZGAUER BOARISCHER
Austria

This three figure schottis dance is from the Pinzgau region of the province of Salzburg and is typical of the couple dances in 4/4 time that the Austrians call a Boarischer (Bavarian). This form was presented at the all Austrian dance festival at Linz, June 1980, by the Jung-Alpenland of Salzburg.

PRONUNCIATION: Pinz-gow-er Boare-ish-er

RECORD: Morry Gelman presents Austrian Dances F-EP 506

FORMATION: Cpls facing LOD, with W on M's R.

STEPS: Bavarian/Austrian Schottis: Step, close, step, touch without wt. Repeat with opp ftwk. Step may be done fwd, bkwd or sdwd.

STYLE: Ftwk is flat-footed throughout dance. No hopping during turns.

METER: 4/4

PATTERN

Meas.

INTRODUCTION: 2 meas

FIG. I:

- 1 Moving in LOD, cpls separate with 1 schottis step, M begin L, W R. M's hands on suspenders (or thumbs under arm pits), W's hands on hips with fingers bkwd.
- 2 Return to ptr with 1 schottis step, M begin R, W L.
- 3-4 In social dance pos, cpls do 2 pivot turns (no hops) with 4 steps in LOD (2 steps per meas).
- 5-8 Repeat meas 1-4, once more (2 times in all).

FIG. II:

- 1 In social dance pos with M's back to ctr, cpls move sdwd with 1 schottis in LOD (M step L to L)(ct 1); close R to L (ct 2); step L to L (ct 3); touch R next to L with wt (ct 4). W use opp ftwk.
- 2 Cpls move sdwd in RLOD with 1 schottis.
- 3-4 Cpls do 2 pivot turns CW with 4 steps in LOD (2 steps per meas).
- 5 M with back to ctr and standing in place, turns W once CW (W step R,L under joined raised hands - ML, WR) ending swinging joined fwd hands in LOD. Free hands hang at side.
- 6 Cpls swing joined hands (ML, WR) in RLOD then LOD, free hands hang at side, while standing in place.
- 7-8 Cpls face with M back to ctr and clap own thighs (ct 1); clap own hands (ct &); clap thighs (ct 2); clap own hands (ct &); clap ptrs hands 3 times (cts 3,&,4).
- 9-16 Repeat meas 1-8, once more (2 times in all).

FIG. III:

- 1 With M back to ctr and facing W, both clap own hands 3 times to L side (cts 1,2,3); hold (ct 4).
- 2 Repeat meas 1, clapping hands to R side.
- 3 Joining both hands(ML to WR and MR to WL), M stand in place while W turns once CCW (L) under raised hands (MR, WL), to end with L hips adjacent, ML and WR hands behind W back, MR and WL hands across M chest.
- 4-5 Cpls rotate CCW once in place with 6 steps (M begin L, WR).
- 6 W turns CW (R) to unwind and ends facing M. End with M back to ctr.
- 7-8 Both hit own thighs (cts 1-2); clap own hands once (cts 3-4); clap ptrs hands 3 times (cts 1,2,3); hold (ct 4).
- 9-16 Repeat meas 1-8, one more time (2 in all).
Repeat dance from beginning one more time.

Presented by Daniel Slater

1982 San Diego S.U.F.D. Conference Afterparty, Sept. 25, 1982.

The dance was presented at both the Idyllwild and San Diego Conferences in 1982 by Morry Gelman.

PINZGAUER BOARISCHER
Austria

This three figure schottis dance is from the Pinzgau region of the province of Salzburg and is typical of the couple dances in 4/4 time that the Austrians call a Boarischer (Bavarian). This form was presented at the all Austrian dance festival at Linz, June 1980, by the Jung-Alpenland of Salzburg.

PRONUNCIATION: Pinz-gow-er Boare-ish-er

RECORD: Morry Gelman presents Austrian Dances F-EP 506

FORMATION: Cpls facing LOD, with W on M's R.

STEPS: Bavarian/Austrian Schottis: Step, close, step, touch without wt. Repeat with opp ftwk. Step may be done fwd, bkwd or sdwd.

STYLE: Ftwk is flat-footed throughout dance. No hopping during turns.

METER: 4/4

PATTERN

Meas.

INTRODUCTION: 2 meas

FIG. I:

- 1 Moving in LOD, cpls separate with 1 schottis step, M begin L, W R. M's hands on suspenders (or thumbs under arm pits), W's hands on hips with fingers bkwd.
- 2 Return to ptr with 1 schottis step, M begin R, W L.
- 3-4 In social dance pos, cpls do 2 pivot turns (no hops) with 4 steps in LOD (2 steps per meas).
- 5-8 Repeat meas 1-4, once more (2 times in all)

FIG. II:

- 1 In social dance pos with M's back to ctr, cpls move sdwd with 1 schottis in LOD (M step L to L)(ct 1); close R to L (ct 2); step L to L (ct 3); touch R next to L with wt (ct 4). W use opp ftwk.
- 2 Cpls move sdwd in RLOD with 1 schottis.
- 3-4 Cpls do 2 pivot turns CW with 4 steps in LOD (2 steps per meas).
- 5 M with back to ctr and standing in place, turns W once CW (W step R,L under joined raised hands - ML, WR) ending swinging joined fwd hands in LOD. Free hands hang at side.
- 6 Cpls swing joined hands (ML, WR) in RLOD then LOD, free hands hang at side, while standing in place.
- 7-8 Cpls face with M back to ctr and clap own thighs (ct 1); clap own hands (ct &); clap thighs (ct 2); clap own hands (ct &); clap ptrs hands 3 times (cts 3,&,4).
- 9-16 Repeat meas 1-8, once more (2 times in all).

FIG. III:

- 1 With M back to ctr and facing W, both clap own hands 3 times to L side (cts 1,2,3); hold (ct 4).
- 2 Repeat meas 1, clapping hands to R side.
- 3 Joining both hands(ML to WR and MR to WL), M stand in place while W turns once CCW (L) under raised hands (MR, WL), to end with L hips adjacent, ML and WR hands behind W back, MR and WL hands across M chest.
- 4-5 Cpls rotate CCW once in place with 6 steps (M begin L, WR).
- 6 W turns CW (R) to unwind and ends facing M. End with M back to ctr.
- 7-8 Both hit own thighs (cts 1-2); clap own hands once (cts 3-4); clap ptrs hands 3 times (cts 1,2,3); hold (ct 4).
- 9-16 Repeat meas 1-8, one more time (2 in all).
Repeat dance from beginning one more time.

Presented by Daniel Slater

1982 San Diego S.U.F.D. Conference Afterparty, Sept. 25, 1982.

The dance was presented at both the Idyllwild and San Diego Conferences in 1982 by Morry Gelman.

Presented by Morry Gelman

PINZGAUER BOARISCHER
(Austria)

SOURCE: This three figure schottis dance is from the Pinzgau region of the province of Salzburg and is typical of the couple dances in 4/4 time that the Austrians call a Boarischer (Bavarian). This form was presented at the all Austrian dance festival at Linz, June, 1980, by the Jung-Alpenland of Salzburg. PRONUNCIATION: Pinz-gow-er Bore-ish-er.

MUSIC: Record: Morry Gelman presents Austrian Dances F-EP 506

FORMATION: Cpls facing LOD, with W on M's R

STEPS: Bavarian/Austrian Schottis: Step, close, step, touch without wt. Repeat with opp ftwk. Step may be done fwd, bkwd or sdwd.

STYLE: Ftwk is flat-footed throughout dance. No hopping during turns.

METER: 4/4

PATTERN

Meas

1-2 Introduction

FIGURE I

1 Moving in LOD, cpls separate with 1 schottis step, M begin L, W R. M's hands on suspenders (or thumbs under arm pits), W's hands on hips with fingers bkwd. *Fwd/bkwd*

2 Return to ptr with 1 schottis step, M begin R, W L.

3-4 In social dance pos, cpls do 2 pivot turns (no heps) with 4 steps in LOD (2 steps per meas)

5-8 Repeat meas 1-4 once more (2 times in all)

FIGURE II

1 In social dance pos with M's back to ctr, cpls move sdwd with 1 schottis in LOD. M step L to L (ct 1), close R to L (ct 2), ~~step L to L (ct 1), close R to L (ct 2)~~, step L to L (ct 3), touch R next to L without wt (ct 4). W use opp ftwk.

2 Cpls move sdwd in RLOD with 1 schottis

3-4 Cpls do 2 pivot turns CW with 4 steps in LOD (2 steps per meas)

5 M with back to ctr and standing in place, turn^W W once (W step R, L under joined raised hands (M's L, W's R) ending swinging joined fwd hands in LOD. Free hands hang at side

6 Cpls swing joined hands (M's L, W's R) in RLOD then LOD, free hands hang at side, while standing in place.

7-8 Cpls face with M's back to ctr and clap own thighs (ct 1), clap own hands (ct 2), clap thighs (ct 3), clap own hands (ct 4), clap ptrs hands 3 times (cts 3 & 4)

PINZGAUER BOARISCHER (CONT'D)

9-16 Repeat meas 1-8 once more (twice in all)

FIGURE III

1-2 With M's back to ctr and facing W both clap own hands 3 times to L side (cts 1,2,3) hold (ct 4), clap own hands to R side 3 times (cts 1,2,3) hold (ct 4)

3 *Exit across*
Joining both hands ~~M's L, W's R, M's R, W's L~~ ^{at a walk (R₂)} M stand in place while W turns once CCW (L) ^{at a walk (R₂)} under raised hands M's R, W's L to end with L hips adjacent, M's L and W's R hands behind W's back, M's R and W's L hands across M's chest. *Window*

4-5 Cpls rotate CCW once in place with ~~6~~ ^{4 walks} steps (M begin L, W R)

6 *at a walk (R₂)*
W turns CW (R) to unwind ~~and ends~~ facing M. End with M's back to ctr.

7-8 Both hit own thighs (ct 1-2), clap own hands once (ct 3-4), clap ptrs hands 3 times (ct 1,2,3,) hold (ct 4)

9-16 Repeat meas 1-8 once more (twice in all)

Repeat dance from beginning one more time.

Presented by Kalman & Judith Magyar

DUNÁNTULI UGRÓS
(Hungary)

Ugrós (jumping) dance is one of the characteristic dances of Western Hungary (Transdanubia-Dunántul). It has preserved the elements of the old style line and chain dances. The dance described below can still be found in Sárköz, close to the western bank of the Lower Danube (Duna) River. Dunántuli Ugrós was introduced to America by Sándor and Erzsebet Timar at the Third Hungarian Folkdance Symposium at Fairleigh Dickinson University, New Jersey, in 1982. The sequence described was arranged by Kálmán Magyar. In its authentic form the dancers follow the improvisation of the leader. During the dance the couples move inside the circle and dance the figures in an improvised manner. After a few melodies the couples rejoin the circle and others move inside.

Pronunciation: DOO-nahn-too-lee OO-grohs

Record: HRLP-004, Side A/Band 1b 4/4 meter

Formation: Dancers in a closed circle, hands joined in "V" pos.

MeasSTEPS (all move RLOD (CW))I. CSÁRDÁS

- 1 Step sdwd L on L (ct 1); close R to L (ct 2); click L to R, raising and lowering R heel (ct 3); hold (ct 4). Step repeats exactly.

II. KIRAKÓS

- 1 ~~Touch outside of ball of L ft on floor in front of R, slight bounce on R ft (ct 1); small leap onto L ft, extending outside of ball of R ft on floor in front of L, slight bounce on L ft (ct 2); jump to ft together (ct 3); hold (ct 4). Step repeats exactly.~~

III. HÁROMUGRÓS

- 1 Raise L leg sdwd to L, knee bent (ct & of previous meas). Swing L in front of R, knee still bent, hopping on R (ct 1); swing L to L side, hopping on R (ct 2); step sdwd L on L (ct 3); step R near L (ct &); step sdwd L on L (ct 4).
- 2 Repeat cts 1,2 with R ft (cts 1,2); click R heel to L (ct 3); hold (ct 4).

IV. CIFRA VARIATION

- 1 With a preparatory sdwd lift of lower L leg, step sdwd L on L (ct 1); step R near L (ct &); step sdwd L on L (ct 2); touch outside of ball of R ft fwd on floor, hopping on L (ct 3); light leap onto R, touching outside of ball of L ft fwd on floor (ct 4).
- 2 Hopping on R, raise L ft diag back L, knee bent (ct 1); small leap onto L, raising R ft diag back R, knee bent (ct 2); click R to L (ct 3); hold (ct 4).

DUNANTULI UGROS (continued)

V. UGROS

Raise hands to "W" pos.

Grapevine (plain):

- 1 Moving RLOD (CW), step on R across in front of L (ct 1); step sdwd L on L (ct 2); step on R across in back of L (ct 3); step sdwd L on L (ct 4). Hands move fwd a little on cts 1-2; return to "W" pos on cts 3-4.

Grapevine (variation):

- 1 Same as Grapevine (plain) except that steps on R ft become stamp-hops (cts 1,& and cts 3,&).

VI. DOBOGÓ

Release hands and raise to about head level, palms facing fwd.

- 1 With wt on L ft, stamp R ft fwd, toe turned to L (ct 1); hop on L (ct &); step R beside L (ct 2); repeat with opp ftwk (cts 3,&,4). *stamp R (cts 1&2), diag L (cts 3&4)*

SEQUENCE OF THE DANCE

Meas

PATTERN

- 1-12 FIGURE I
Wait one meas as an Introduction. Dance Step I eleven times.
- 1-12 FIGURE II (vocal)
Dance Step II twelve times.
- 1-12 FIGURE III (vocal)
Dance Step III six times.
- 1-6 FIGURE IV
Dance Step I six times.
- 1-24 FIGURE V (vocal and instrumental)
Dance Step IV twelve times.
- 1-8 FIGURE VI (vocal)
Dance Step I eight times.
9-16 Dance Step II eight times.
17-24 Dance Step III four times.
- 1-9 FIGURE VII
Dance Step I nine times.
10-12 Raise hands to "W" pos. Dance Step V (plain) three times.
13-15 Dance Step V (variation) three times.
16-18 Dance Step V (plain) three times.
Release hands and raise to about head level, palms fwd.
19-21 Dance Step VI three times.
22 Wt on L, stamp R ft fwd, toe turned to L (ct 1); hop on L, turning 1/2 CW (ct &); facing out, step on R (ct 2); wt on R, stamp L ft fwd, toe turned to R (ct 3); hop on R (ct &); step L beside R (ct 4).

DUNÁNTULI UGRÓS (continued)

- 23 Wt on L, stamp R ft fwd, toe turned to L (ct 1);
hop on L (ct &); step R beside L (ct 2); wt on R,
stamp L ft fwd, toe turned to R (ct 3); hop on R,
turning 1/2 CCW (ct &); step on L beside R (ct 4).
- 24 Dance Step VI once.
- 25-27 Repeat meas 22-24.

FIGURE VIII (vocal)

- 1-9 Rejoin hands in "W" pos. Repeat Fig VII, meas 10-18.
(Grapevine and variation). On last ct, click L to R.
- 10-18 Lower joined hands to "V" pos. Dance Step I nine times.

(Note: End of the 18th measure is placed in the 10th)

Dance notes by Ruth Ruling.

COUPLE VARIATIONS

At any point in the dance cpls may leave the circle, go inside and dance as an individual cpl. Sequence does not have to follow that used by the big circle but it is preferable to arrange steps so that the rest step (Fig I) alternates with jumping figures. Cpls may return to the circle at any time but preferably during the rest step. Following are some general directions for dancing the couple Dunántuli Ugrós:

1. Facing ptr, one or both hands may be joined (R with L). Ptrs can exchange places by releasing hands and passing by R shldr. Exchange can also be made by M turning W under one of the joined hands (release the other). Can be done at any convenient time, usually with 3 steps.
2. Steps can be done solo with no hands joined. On solo turns hands may be clapped.
3. While W continues with basic steps, M may do clapping pattern such as: Hopping on R, clap hands under L leg (ct 1); stepping onto L, clap hands about chest level (ct 2); hopping on L, clap hands under R leg (ct 3); stepping onto R, clap hands about chest level (ct 4).
4. M leads, initiating all turns and place changes. However, W does not necessarily use the same steps at the same time as the M.

Presented by Kálmán and Judith Magyar

DUDALAS
Hungary

Dudalas means "bagpiping" and consists of unembellished melodies as well as improvisational sections. It is done before the Ugros and is the introductory part of the Sarkoz dance cycle.

PRONUNCIATION: Doo-dah-lahsh

RECORD: HR-LP 004, Side A, Band 1a

FORMATION: Dancers in a tight, closed circle holding their neighbors around the waist.

STEPS: Cifra L: Stamp on L with wt, slightly to L (ct 1); stamp on R with wt beside L (ct &); stamp on L with wt beside R (ct 2).

Cifra R: Same as Cifra L, but with opp ftwk and dir.

METER: 2/4

Meas.

FIG. I: SWAY (Starts with the bagpipe melody)

- 1 In place, all lean or sway to L. (cts 1-2).
- 2 In place, all lean or sway to R (cts 1-2).
- 3-18 Repeat meas 1-2, 7 more times (8 in all)(Cue: 18 sways)

FIG. II: BASIC (Singing begins here)

During the first cpl of repetitions gradually enlarge the circle and assume "W" pos.

- 1 Facing slightly to L, step L on L (ct 1); step R across L (ct 2).
- 2 Step L on L (ct 1); close R to L, no wt (ct 2).
- 3 Step R bkwd on a slight R diag (ct 1); close L to R, no wt (ct 2).
- 4-18 Repeat meas 1-3, 5 more times (6 in all).

FIG. III: ONE CIFRA (Melody repeats)

- 1 Repeat Fig. II, meas 1 (walk L,R).
- 2 Do 1 Cifra to L.
- 3 Repeat Fig. II, meas 3 (R diag bkwd; close L)
- 4-18 Repeat meas 1-3, 5 more times (6 in all).

FIG. IV: TWC CIFRAS (Bigpipe solo)

- 1-2 Repeat Fig. II, meas 1-2 (L to L; R x; L to L; close R)
- 3 Do 1 Cifra to R. First step on R is bkwd on a slight R diag.
- 4-15 Repeat meas 1-3, 4 more times (5 in all).
- 16 Repeat meas 1 (walk L,R)

36 Meas REPEAT FIG. II & III.

- 1-18 Repeat Fig. IV, meas 1-3, 6 times.
- 19-20 Repeat Fig. IV, meas 1-2,

Dance notes by David Chan (Stockton, Folk Dance Camp 1982)

Presented by George Tomov

ROKOKO KOLO
Serbia

This is the version of the dance as done by the Bunjevac people around the town of Subotica in Vojvodina, N.E. Yugoslavia. It differs from other versions done in other areas of that country.

RECORD: Folk Dancer MH 1015-A (45)
Kolo Festival FK 806-A

FORMATION: Closed circle of M and W, elbows bent, hands at shldr level, little fingers linked with neighbors.

NOTE: Variation I was noted by Dick Crum and originally by him in the mid 50's (Background notes also by Dick Crum and goes with Var. I.) Variation II is as taught by George Tomov.

METER: 2/4	PATTERN
Meas.	<u>INTRODUCTION:</u> Begin with music or wait 16 meas.
	<u>VARIATION I:</u>
1	Facing ctr, step R to R (large reaching or slip step)(ct 1); close L to R (ct 2).
2-3	Repeat meas 1, twice more (3 in all).
4	Step R in place (ct 1); hop on R, lift L across R (ct 2).
5	Step-hop on L across R; M click R heel against L ankle on hop (ct 2).
6	Step-hop R in place; M click L heel against R ankle on hop (ct 2).
7-14	Repeat meas 6, alternating ftwk, 8 more times (9 in all).
15-16	Stamp L,R,L, hold, in place (cts 1,2,1,2); end with slight hop on L to start dance over again.
	<u>VARIATION II:</u>
1-3	Repeat meas 1-3, Var. I
4	Step-hop R in place (cts 1-2).
5	Step-hop L across R (cts 1-2).
6-7	Step R,L,R in place (cts 1,2,1); hold (ct 2).
8-11	Repeat meas 4-7, with opp ftwk.
12	Repeat meas 6, Var I.
13-14	Repeat meas 12, alternating ftwk twice more (3 in all).
15-16	Repeat meas 15-16, Var I.
	Variations alternated at leaders signals.

Învîrtita din Luna-Turda

Transylvania, Romania

Summi Bloland learned this învîrtita from Costea Costantine, an ethno-choreologist at the Institute of Ethnography and Folklore in Bucharest, Romania. He found the dance in the village of Luna-Turda in Jedet, Cluj in 1957. Compared with other more fully developed and complex învîrtitas, this one is fairly simple with only three figures.

In most of the învîrtite (from the verb învîrtare - to turn) I've seen, the women is forcefully directed by the man. She may appear passive, but in face she is quite busy being wound up, thrust, twisted, and turned. Her turns are often done as pirouettes on the heels, a skill requiring a fair amount of practice to master. The women usually carries her free arm down at her side or at her waist. She moves in a controlled way. She is strong, but modest in her demeanor. The peasants I've seen dance, through very active, are not flamboyant. The concentration seems to be more on what each is doing rather than on each other. The man's role is to direct his partner, prepare her for turns. Of the two, the man is the improviser.

Sunni Bloland taught this dance at various camps and institutes during the early 80's.

TRANSLATION: An învîrtita from the town of Luna-Turda

PRONUNCIATION:

MUSIC: NOROC 2708, (45 rmp) side A

FORMATION: Cpls scattered around the room, or a double circle facing RLOD. Cpls inside hands are joined at shldr ht with W on MR side, with both facing fwd.

STYLE: Flat-footed feel, often syncopated (&,1,&,2), etc). Both need strong arms (with tension) in order for M to move his ptr around. Hug ptr and/or kiss her hand when dance is over.

METER: 2/4

PATTERN

Meas.

INTRODUCTION: 8 meas, no action.

FIG. I: MEN (Do 4 times in all)

- 1 Hold (ct 1); step L in place - joined hands move fwd at shldr ht (ct &); hold (ct 2); step L in place - joined hands move bkwd at shldr ht (ct &).
- 2 Step L in place with bent knee - joined hands raise in prep for W CW (R) turn (ct 1); step R,L in place - on ct & hands move to waist ht to stop W turn (cts 2-&).
- 3-4 Repeat meas 1-2 with opp ftwk and move bkwd slightly.

NOTE: M must help W around by leading her. His free L hand is held either up or behind his back.

FIG. I: WOMEN

- 1 Hold (ct 1); step R fwd beg to move in front of M (ct &); hold (ct 2); step L fwd (ct &).
- 2 Turn 1-1/2 times (pirouettes) : Step out on R (ct 1); pivot on both heels (ct 2); end on R ft facing ptr with R shldrs tog (ct &).

- 3 Hold (ct 1); step L,R twd M, R side (cts &-2).
4 Step L in place with bent knee turning R to face fwd (ct 1); step R,L, continuing turn to face fwd (cts 2-&).
NOTE: On 4th repetition of the Fig. during meas 4, W remains facing M and cpls change to shldr-shldr blade pos. M places W hands on his shldrs to denote change of pattern.

FIG. II: (Do a total of 2 times)

Formation: Cpls face in shldr-shldr blade pos. Steps are described for M, W use opp ftwk.

- 1 Walk L,R fwd.
2 Step L fwd with bent knee (ct 1); step R,L bkwd (cts 2-&).
3-4 Repeat meas 1-2 with opp ftwk, but move in same direction.
NOTE: On last repetition, M delete last step if doing version 1 (W if doing version 2), so as to change ftwk for Fig. III, and move into R shldr pos with ptr.

FIG. III: (Do only once)

Formation: Cpls with R hips adjacent, WR hand on ML shldr, W L hand on R upper arm, M hands on W shldr-blades. Ftwk same for both M and W.

Version #1 taught by Sunni

- 1 Step R,L fwd turning CW with ptr (modified "buzz" turn action). Beg by stepping R across L.
2 Continuing to turn - beg R, do 4 quick steps. The 4th step is a little larger with a bent knee.
3 Repeat meas 1. (RxL, L fwd - turn CW)
4 Step R in place with bent knee (ct 1); step L across R (ct 2); step R to R with bent knee in prep to turning CCW.
5-8 Repeat meas 1-4 turning CCW. M hold on last ct to change ft in prep to beg dance from beg while leading W to his R side.

Version #2 taught by Sunni

- 1 Step L,R fwd turning CW with ptr (modified "buzz" turn action). Beg by stepping R across L.
2 Continuing to turn - beg L, do 4 quick steps. The 4th step is a little larger with a bent knee.
3 Repeat meas 1. (LR fwd - turn CW)
4 Step L to L with bent knee (ct 1); step R to R (ct 2); step L across R with bent knee in prep to turning CCW.
5-8 Repeat meas 1-4 turning CCW. W hold on last ct to change ft in prep to beg dance from beg while leading W to his R side.

Original dance notes by Sunni Bloland

Corrected by San Diego Conf. and Idyllwild errata, 4-00,dd

Presented by Sunni Bloland

ÎNVÎRTITA din LUNA-TURDA
Transylvania, Romania

Sunni Bloland learned this *învîrtita* from Costea Costantin, an ethno-choreologist at the Institute of Ethnography and Folklore in Bucharest, Romania. He found the dance in the village Luna-Turda in Judet Cluj in 1957. Compared with other more fully developed and complex *învirtitas*, this one is fairly simple with only three figures.

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RECORD: NOROC 2708-A (45)

FORMATION: Cpls scattered around the room, or a double circle facing CCW. Cpls inside hands are joined and down with W on M R side, and both facing fwd.

STYLING: Flat-footed feeling, often syncopated (&,1,&,2, etc). Both need strong arms (with tension) in order for M to move his partner around. Hug ptr and/or kiss her hand when dance is over.

METER: 2/4

PATTERN

Rhythm Meas. Cts.



















Rhythm	Meas.	Cts.	
	1	1	<u>FIG. I - MEN:</u> (Do 4 times in all) Hold.
		+	Step L in place.
		2+	Repeat 1+ with R.
	2	1	Step L in place with plie.
		2	Step R in place.
		+	Step L in place.
	3-4		Repeat meas 1-2 with opp ftwk and move back slightly. (Note: M must help W around by leading her. His free L hand is held either up or behind his back.)

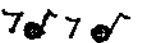

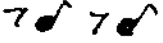
FIG. I - WOMEN:

- | | | | |
|--|---|----|---|
|  | 1 | 1 | Hold |
|  | | + | Step R fwd (moving in front of M). |
|  | | 2+ | Repeat 1+ with L. |
| | 2 | | Turn 1-1/2 full turns (pirouettes) CW (R). |
|  | | 1 | Step out on R. |
|  | | +2 | Pivot around on both heels. |
|  | | + | End on R facing ptr with R shldrs together. |
|  | 3 | 1 | Hold. |
|  | | + | Step L twd M, R side. |
|  | | 2+ | Step R continuing twd M, R side. |
|  | 4 | 1 | Step L in place (Plie) turning twd R to face fwd. |
|  | | 2 | Step R. |
|  | | + | Continue turn to face fwd. |
| | | + | Step L. |

On 4th repetition, during the last meas, W remains facing M and change to shldr-waist pos.

FIG. II: (do a total of 2 times)

Formation: W facing M in shldr-waist pos. Steps are described for M, W use opp ftwk.

- | | | | |
|---|----------------|---|------------------------------------|
|  | 1 | | Walk L,R fwd. |
|  | 2 | 1 | Step L fwd with plie. |
| | | 2 | Step R bkwd. |
| | | + | Step L bkwd. |
|  | 3 | | Walk ^R L,R fwd. |
| | 2 ^H | 1 | Step ^R L fwd with plie. |
| | | 2 | Step R bkwd. |
| | | + | Step ^R L bkwd. |
| | 3 | | Step R, L bkwd. |



- 1 Step R bkwd with plie.
- 2 Step L fwd.
- + Step R fwd.

On last repetition, M must leave out the last step so as to change ftwk for Fig. III.

FIG. III: (Do only once)

Formation: Same as Fig. II. Ftwk same for both M and W.



1

Stepping R,L move CW around ptr (modified "buzz" turn action). Start by crossing R.



2

Continue turning with 4 quick steps. The 4th step is a little larger and with plie than the rest.



3

Repeat meas 1



4

1 Step R in place with plie.

2 Step L across R.

+ Step R to R and begin turning CCW.

5-8

Repeat meas 1-4 turning CCW (step 1,2-1,2,3,4-1,2,plie-1-2). On last ct M breaks at step R to switch ft, and he leads the W over to his R to repeat dance.

ERRATAPAGECHISMES DEL DIA

Add to MEET THE STAFF:

MARCUS MOSKOFF - was born in the small farm town of Avenal, California, Marcus Moskoff was first exposed to Slavic music in the Russian Orthodox Church of Fresno. At age twelve, after his family relocated in the San Francisco Bay area, Marcus began his interest in folklore through the Bulgarian communities on the west coast, learning the basic National dances along with developing the ability to play village instruments. Four years later he travelled to Sofia as a guest of the Bulgarian government to study folk instrumental music and dance with the Pioneer Dance Ensemble.

After a brief stay in the United States, he returned to Bulgaria in 1974, this time basing his dance studies around the National Folk Choreography School in Plovidiv, while enhancing his musicianship by playing for village weddings with Kaval master Stovan Dimoff.

In 1978, Marcus and his wife travelled through Bulgaria once again as guests of the government. During this time Marcus carried out concentrated research in folklore with emphasis on its contemporary aspects. At present he is using this knowledge along with material from past visits to give a more cultural, all-encompassing presentation of Bulgarian folk dance.

Marcus has taught at major workshops and festival-institutes in many cities across the United States, has done choreography and composed suites of dance and music for several folk ensembles on the west coast. He has directed three different orchestras and has produced many recordings.

ROSTER

Change the following address:

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George Tomov
66-12 48th Ave.
Woodside, New York 11377

SYLLABUS

- 5 BOARISCHER MIT PLATTLER
Fig. I, Part I, meas 3-4, change upperarm to shldr-shldr blade.
- 6 Men's Plattler, #4, change fast to slow, then delete the "&" ct.

7 Meas 2 (top of page) and Fig. III, meas 3-4, change upper-arm to shldr-bhldr blade

FEISTRITZER LANDLER

9 Fig. II, meas 1-2, last line, change back-and-lev to in small of back

10 Fig. VI, meas 1, add to end of last line: (arms straight)

KNOEDELDRÄHNER

12 Meas 16, cts 1-2, change to read:....twice and hold in place....

NEPPENDORFER LANDLER

13 Fig. I, meas 1-8, change end of line to read: turns 3 to 5
Fig. II, meas 2, add to beginning of line 1: Still moving in LOD M turns....ADD to end of line 1: while W trailing slightly behind M moves.....

FAREWELL TO AUCHTERARDER

29-32 Page 29 and 30 are the same, page 31 and 32 are the same.

LET'S HAVE A CEILIDH

33 Bars 27-28, line 2-3, change to read:enter the turn in the ctr and their ptrs straight fwd dance around them (1 bar)....

THE ROTHESAY RANT

35 Intro., change aeress-the-set to, to ptr
Bars 9-12, change to read: 1st cpl with 3rd cpl now on side of set, 1/2 Ladies' Chain

Bars 13-16, add to end of line: to place

STAFFIN HARVEST

37 Bars 17-20, line 2, should read: cross over giving R hands (2 bars).

38 Bars 21-24, line 2, change slip to move
Bars 29-32, add to beginning of line 1: Giving R hands, 1st....

40 ALUNELUL DE LA BAILESTI (not taught)

ALUNELUL DE LA URZICA

42 Add note under Music: NOTE - all diag fwd movements lead with the shldr (i.e. turn body)

A. meas 4, ct 4, delete leap, change to read: small fall onto....

Add to end of A: Meas 9-16 - Repeat meas 1-8.

B, meas 6, cts 3-4, change step to fall on L

Add to end of B: Meas 9-16 - Repeat meas 1-8.

BALTA DE LA DUNARENI

43 Intro, change 8 meas to 4 meas, then add to end of line: or none at all.

B. meas 3, cts 5-6:.....in front with small leap (ct 5); step L next to R (ct 6).

B, meas 4, cts 6 and 8: step R next to L

B, meas 5, add note to meas: Note: movements tend to speed up on this meas.

B, meas 8, add:Note - clicks are small or just step togethers

BATUTA DE LA TUDORA

- 44 Formation, change line 1 to read: Cpls scattered all across the floor, with everyone facing the same direction, W on M's.....
 B, meas 9, add to end of line 1, Man's Slapping: free hand in vest or in small of back.
 B, meas 9, add to end of meas: Note - Thigh is almost parallel to floor when doing slaps, leg turns from knee.
 B, meas 10, ct &: ...fwd R with almost straight leg (ct &):...
 B, W's Turning, meas 10, add to end of meas: samp L slightly fwd (ct 2). Body leans twd stamping ft.
 C, add to end of ftwk note: (cts 1,&,2-2,&,2) etc, however W use running steps as necessary (as in meas 1-4).
 C, meas 7-8, add to end of line 1: and fwd,
 " " " " " " " " 2; and straitening
- 45 D, meas 1, change line to as follows:in place or moving slightly bkwd, leads W across in.....
 E, line 2, add to end of line: (runs for W)
 E, meas 9-12, add to end of line 2: as possible, then joining into ballroom pos.
 E, meas 16, change as follows:dance position, as M steps L (ct 1), R (ct 2)...delete transition
 F,, add to end of meas: Note - body and head move sdwd with step.
 Add to last line of dance:"C", ending with 3 stamping steps.

BRIUL DIN FINES

- 46 Formation: The dance is occasionally danced in shldr hold.
 B, meas 4, add to end of Q-Q:line to R, L leg almost straight, R knee bent (ct Q-Q).

GALAONUL DE LA SAPATA

- 47 Intro, 16 meas in 2/4 meter (8 in 4/4)
 A, meas 2, add to end of line: ,but move more fwd and less bkwd.
 B, meas 8, last line, change flightly to slightly

GLIMPUL (not taught)

- 48 Intro: 8 meas (S,Q,Q)
 A, meas 4, change LRB to RLR
 A, meas 2, last line, change, to R, to - to ctr (ct 4).

HORA MARE MOLDOVENEASCA (Not taught)

- 51 The are corrected note from the last time Sunni taught it.

SIRBA LA DOI (DE LA GOICEA MARE)

- 53 Music: No intro or wait 12 meas and start with "Coda".
 A, meas 2, ct & of line 1:L to L with plie (ct &);
 B, add to right of title:Grapevine (body follows moving ft, much twisting from waist)
 B, meas 2, add to end of ct 2:on R with plie (ct 2).....
 " " , cue words used to describe step: I don't like you.
 ". meas 3,4-5, add: Note - lead with heel on R across of grapevine.
 B, meas 7, add to end of ct & of line 2:bkwd L with plie

54 TRI PAZESTE DE LA CIUPERCENI

A, meas 1, delete pas-de-basque and replace with: small leap R on R (ct 1); step L behind R (ct &); step R to R (ct 2).
 A, meas 3, ct & of line 1, change ~~to~~, to, near
 A, meas 16, ct 2: step L or stamp L (ct 2).
 A, meas 5, line 1, change beginning of line: with L still crossed
 55 C, meas 1, delete, ~~moving-slightly-R,-step~~, change to read:
 Small leaps, R,L,R in place (cts 1,&,2).
 Add to end of dance: Repeat dance from beginning.

68 KOPCHETO

Translation: Button
 Record: Side B, Band 6, Slow record slightly.
 Formation, add to end of line: Never in basket hold.
 Intro: 4 meas.
 Fig. I, meas 8, line 1:.. ..slightly diag fwd
 " " 10, " " "
 " " ", change line 3 to read: slight plie, body
bending at waist and facing diag R (ct 3).

69 Fig. II, add to end of meas 1: Note - 1st step fwd may be large and accented.

Fig. III is called "Ritni". Each Ritni may be called separately or just Ritni and do all 3 automatically.

RITNI TRI, meas 22-24, add to end of meas: "Raz, Dva, Tri" may be called on kicks out.

Add the following info to end of dance:

NOTE: If Chetri Napred only is called and no other when finished, do Chetri Nazad anyway, then if nothing else is called do Vodi (Fig. I).

NOTE: Chetri Napred (Fig. II, meas 1-4) is written as Meas 1-4 of Fig. III, IV & V, but is called separately; step (Ritni, Svij Koleno, Grebni) is then called near end of Chetri Napred.

71 MAMA NEDYU GOVORYA (Not taught)

The dance was corrected at another camp)

77 STINO VIDINSKO HORO

Record, Side A, Band 2

TRUGNAL MI STURCHO

83 Fig. I, meas 1, ct 3, change R to L and B to R
 " " 3, " 2, Change R to L and B to R

84 VRAPCHETO

Record, Side B, Band 1

86 BOSANSKA TRESENICA) (Dances not taught)
 88 DUPLJAJA)

90 KOPRIVA I OJ SVIRAJ SVIRCE

No Intro or wait 9 meas and begin dance with Meas 10-18.

Fig. I, meas 8: change to - (lift on L, RLR)

Fig. III, meas 1, change line 1 to read: Facing slightly L and moving.....

- 90 Fig. III, meas 2-6, add to end of meas: NOTE: On meas 1-6 face slightly R, except when stepping R in front.
 Fig. V, change meas 4-124 to, meas 5-40, change rest of line to read: Repeat meas 1-4, 7 more times (8 in all). NOTE: Lean head and boyd to L each time L contacts floor and to R each time R contacts floor.
 Fig. VIII, meas 1, change line 1 to read: Facing ctr, swing R heel to R (ah), stamp L.....
 Fig. VIII, meas 3, change end of ct 2 to read: ...then sdwd and bkwd (ct 2).
 Fig. VIII, meas 4, change end of ct 2 to read: ...then sdwd and bkwd (ct 2)....
- 93 OJ RASTIĆU (note addition of accent to name)
 Intro: 8 meas, begin dance with singing
 Fig. I, change meas 5-48 to 5-40, change 11 to 7, change 12 to 8, Add: Ending - meas 39-40, Step R to Ctr (ct 1); step L,R,L moving bkwd (cts 2,1,2). Join in "T" pos.
 Fig. IV, meas 9-16 change to read:do 4 large step-bounces into ctr (break "T" pos and join in front basket hold) and 4....
 Change Fig. V to VI and Fig. VI to V.
 Fig. VII, not taught.
- 94 POVRATENO
 Record: Side, B, Band 1
 Under Formation add: NOTE: Fig. I is done twice all other done 3 times.
 Rhythm: This dance may also be done to a fast 7/16 rhythm (S,Q,Q).
 Fig. I, meas 1:step R fwd with plie, keeping.....
 " " " 2:in place to face ctr, lift R.....
 " " " 3: Step R fwd in LOD (ct 1).....
 " " " 6, line 2, change to: sdwd and L ft behind R leg and bend R
 Fig. III, meas 1-2, add:do 2 hop-steps moving LOD.....
 Fig. IV, meas 6, change bounce to hop and delete leap-ente-L.....
 " " " 7, change to: Step L,R,L,R in place (cts a,1,a,2).
 Add to end of dance: End dance by slowly stepping L fwd.
- 96 RANCE
 Formation, change line 2 to:W hands knuckles on waist, palm out with wrist straight
 Intro: (begin dance with singing)
 Fig. I-A, meas 7, change to: Jump Stand on both ft, eerssing L-over-R (ct 1); hold, M bow to R, W L (ct 2).
 Fig. I-A, change meas 11 to 11-12, change 7 to 8
 Delete meas 12 entirely
- 97 Fig. II-A, add to end of meas 3-4: (back out of circle)
 Fig. II-B (MEN), meas 3-4, add to end of meas: (continue twd ctr).
 Fig. II-B (MEN), add to end of fig.: Cue: Dbl in; dbl out; dbl in; dbl out; single in.
 Fig II-B (WOMEN), add to end of fig.: Cue: Single in; dbl in; dbl out; dbl in; dbl out.

- 97 Fig. III, meas 1, change LRLR to RLRL
 " " , " 2, change all R's to L's and L's to R's
 " " , meas 26-27, change meas 2 to meas 2-3, delete with
 opp-ftwk.
 Fig. III, meas 28, add to end of meas: Kick free ft bkwd
 " " , meas 37-48, delete: with-opp-ftwk
 " " , meas 49, change L,R to R,L
 97 " " , meas 50-51, 52-60, 61-72, change all R to L and L
 to R

ZAJEČARKA KOLO(note addition of accent)

Source: Named for the town of Zaječar in Serbia (Zaječ means
"rabit."

Formation: Hands in "V" pos.

Fig. I, meas 1: Do 2 light leaping-running steps.....

" " , meas 2-4, add to end of meas: (cts 1,&,2-etc.). Turn
slightly twd L,R,L when doing "three's."

Fig. I, meas 6-8, change to:....do 3 2 flat footed "three's":
LRL, RLR (cts 1,&,2, repeat); Step L in place, touch R next
to L (ct 2); raise hands to "W" pos.

Fig. II, meas 1-4, line 3, change ct 1 to read: Step R slightly
to R (ct 1).....ct 2 change beside-R-to slightly fwd

Fig. II, meas 1-4, line 4-3, change to read: Step L slightly
to L and touch R slightly fwd (cts 1-2); step R slightly to R
(ct 1); touch L slightly fwd (ct 2).....delete, Leaving-R-in
place+-reek+-reek-ente-R

Fig. II, meas 5-8, add to end of meas: Lower hands on meas 8.

KORTANC

- 99 Fig. I, meas 3-8,.....alternatinf ftwk (3 more times) 4 in all.....
 " " , " 2, all steps are very slight diag

PAROS ES CSILLAG

- 100 Steps, #3. Running Cifra (Futo Cifra)
 No intro.

SZATMARI CYCLE

- 104 Friss Csardas, #2-d, change to #3.

SZENNAI KARIKAZO

- 105 Record: HR-LP 004

Formation; line 1, change to:....closed circle or circles,
alternately M-W, if possible.....See drawing for arms

#5, meas 2, change to read:....leaping on ct 1, but with a
small step R to R (ct 1).

#6, Ugros Step, delete entirely and replace with:

Meas 1 - Bounce twice in place on both ft (ct, 1,&); setting
 onto full R, kick L fwd with straight knee (ct 2).

Meas 2 - Leading with L, leap to L (ct ah); land with both
 ft together and bounce twice in place (cts 1,&);
 setting onto full L, kick R fwd with straight leg low
 to ground.

- 106 Melody B3 and B4 are both done 2 times each

Meldoy B4, add: Dance first 2 meas in place and then move
as directed.

Melody C, line 2, change ct 1 to ct 2

- 107 ZOLD FU (not taught, notes corrected from another camp)

ASHREI HA'EISH

- 109 Pronunciation: Ah-shreh' Hah-eesh'
 Meter: 4/4
 Introduction: 18 meas (begin with singing)
 Part I, cts. 1-2, delete and replace with: Hop on L (ct &);
jump onto both ft about 15" apart (ct 1); hold (ct 2).
 Part I, cts 9-10, delete and replace with: Hop on L (ct &);
jump onto both ft (ct 1), hold (ct 2).
 Part I, cts 11-~~12~~ change to cts 11-13, delete and replace with:
Yemenite L.
 Part I, change cts ~~13-16~~ to cts 14-16, then delete; Step-L
~~across-R~~
 Part I, cts 27-28, change to:....snap fingers with hands cross-
ed at waist, R hand on top; hold.
 Part I, cts 29-32, add: hold hands apart at sides.
 Part II, (Join hands)
 " ", cts 3-4, add: release hands
 " ", " 5-6, add: in LOD.
 " ", " 7-8, change to: Step R on R pivoting 3/4 turn
to face ctr.
 110 Part III, add twd end on line 1:....shldr level (shading eyes)
 " ", change cts 9-~~11~~ to 9-12....add to end of line:
pivot 3/4 turn on R (ct 4).
 Part III, change ct ~~12~~ to 13-16
 Add to end of dance:
Transition: ct 33-36 - Step R to R (ct 1); hold (ct 2);
close L to R (ct 3); hold (ct 4).
 Add: Repeat dance twice more (3 in all).
 Add: Note - Last time - repeat Part III, cts 1-32 and cts 1-8,
 of Part I and close ft together.

E'HIYEH

- 111 Pronunciation: Eh'hee-yeh
 Meter: 4/4
 Introduction: 4 meas.
 Fig. I-A, cts 25-26, change to:....R fwd, L R hips fwd....
 Fig. I-B, cts 13-14, delete ~~held~~, then add: R knee bent (ct 1);
touch R in front of L (ct 2).
 Fig. I-B, cts 15-16, delete and replace with: Lift R leg fwd,
R knee bent (ct 1); hold (ct 2).
 112 Fig. II, cts 1-2, change to: Step Leap R to R, swing L heel
in front of R (ct 1); step L to L, swing R heel in front of L
(ct 2).
 Fig. II, cts 3-4, change heel to toe
 " " 17-18, change Jump-ente-beth to, Close R to L with
bent.....fingers in front of R hip and turn.....
 Fig. II, cts 19-20, change Jump-ente-beth-ft to Plie 1/4 turn
to face L and snap fingers in front of L hip; hold.
 Fig. III, cts 9-10, change to: Touch R heel fwd
 " ", cts 13-16, change to: Step R fwd (ct 13); hold (ct
14); step-hold L fwd 15-16)
 Fig. III, cts 17-18, change end of line 1 to: bent and held
close to waist;.....

- 113 ESH ALI
 Pronunciation: Esh' Ah-lee
 Record, Side 2, Band 4.
 Intro: 4 meas
 Meter: 4/4
 Fig. I, cts 1-2, delete ~~Stamp...to-R~~, change to: Heavy step R in LOD; hold
 Fig. I, cts 5-6, change to: Hop on R facing ctr; step.....
 Fig. II, cts 7-8, change to:....lift L ft bkwd;.....
- 114 Fig. III, cts 1-4, delete 4 and a R,L, change to: 2 running steps in LOD R,L; leap on R; run on L.
 Fig. III, cts 5-6, change ~~etr~~ to RLOD.
 Add to end of dance: Ending - Facing ctr step R to R, close L to R (do 4 times); stamp R,L,R in place.
- 115 HAREI HEVRON
 Pronunciation: Ha-rreh' Hev-rohn'
 Meter: 4/4
 Part I, cts 9-10, change to: Turning to R (in RLOD),.....
 " " 11-12, change to: ...to R to face ptr and join....
 Step L ~~to-L~~ in LOD
 Part I, cts 13-14, delete, ~~aeress-L-step...to-L~~, change to: Step R,L in LOD.
 Part II, cts 3-8,.....with 6 steps.....
 Add to end of dance:
 Dance repeats 3 times (4 in all)
 Finale: Repeat Part I, cst 1-16, ending facing ptr and closing R to L.
- 117 KIRYA (not taught or corrected)
- 119 KI TAVO'U
 Pronunciation: Key'-ta Voe'hoo
 Formation, add to end of line 2: MR hand down at side.
 Introduction: 4 meas
 Fig. I,B, meas 3-W, delete ~~aeress~~
 Fig. I,C, meas 1-2, change to: Sway diag bkwd on R (3 cts); sway diag fwd on L (3 cts).
 Fig. I,D, Note, line 2, delete: ~~M-faees-GGW~~
- 120 Fig. II,A, delete: ~~Gpls-in-a-eirele-faeing~~,..... replace with: Ptrs facing diag R
 Fig. II,B, meas 3-4, line 2, delete: ~~W-ends-faeing-RLOD,-W-LOD~~
 Fig. II,C, meas 1, delete ~~RLOD~~ and ~~LOD~~
 Fig. II,D, meas 4, delete and replace with: Repeat meas 1.
Repease R hands and turn ptr to opening pos.
Add: Ending - Fig. I, Part A, repeat except, step L to L at end, hold and look at ptr.
- 121 MIZMOR SHIR
 Pronunciation: Miz-more' Sheer
 Meter: 4/4
 Intro: 8 meas (begin with vocal)
 Part A, cts 1-2, add: (accent on ct 1)
 " " " 9-12, add: (accent on ct 1)
 " " " 19-20, add: (accent on ct 1)
 " B, " 1-2, add: look R
 " " " 3-4 " " L
 " " " 10, change to: Step L back in place.....

121 Part II, cts 11-12, change to:....step L fwd in place.
 " " , " 17-20, delete and replace with: Repeat cts 1-4.
 Add to end of dance: Repeat entire dance. Third time repeat
Parts I,II (no singing on Part II). Fourth (and last) time
end with meas 2, Part III.

RACHEL

123 Pronunciation, correct to: Rah-ell
 Part I, cts 1-3, delete and replace with: Step R to R (ct 1);
Step L to L (ct 2); step R across L, turning away from ptr to
step with knee bend to face LOD, bringing ML, WR arms up in
an arch (ct 3).

Part I, ct 14, snap fingers with R hand on top
 " " , " 15-16, change fwd to beside R (up on toes).
 " " , " 17, change to:....stepping down R fwd with snap
(R han on top).

124 Part I, cts 65-66, line 2, change to: L hands extended fwd....
 " " , " 63-64; release L hands
 " " , " 65-66, change end to read:..bkwd while changing
hands R,L

125 RAKEFET (not taught or corrected)

127 SHIRI LI " " " "

TZIPOR K'TANA

129 Pronunciation: tse-por' Kta-nah'

Meter: 4/4

Intrc: 16 meas

Part I, cts 1-2, delete: Close-R-to-L. Begin dance with Hold

Part I, cts 3-4, change Feuek to Brush R heel fwd, hold.

" " , " 9-10, delete and change to: Yemenite L.

" " , " 11-12, Delete, Step-hep-L-fwd, change to: M makes
1/2 turn L on last step to end facing.....joined at-W-waist
in Varsouvien pos

Part I, cts 19-20, change step-L, to, rock onto L in place.

" " , cts 21-24, change to:....3/4 L (CCW) walking.....

" " , cts 32, add to end of ct: , close R to L.

" " , add cts 67-70: With M moving fwd and W bkwd, step LRL:

" " , " " 71-74: Step R twd ptr, close L to R and bend
knees, touching palms together.

Part II, cts 1-2, change step-L to slide L next to R.

" " , cts 17-20, change end of line 1 to: twd L (CCW),
dipping R shldr twd ptr to end back.....

130 Part II, cts 21-24, add:in place

Add to end of dance: Transition: cts 1-2 - Close R to L; hold
(cts 1,&,2, Part I).

133 DUNANTULI UGROS

Formation, add under: Circle moves continuously to L throughout
dance.

I, Csardas, change end of line 1 to: (ct 2); small click..

II, Kirakos, line 3 change, extending outside-ef-ball-ef-R-ft
to, extending and touching R toe to R

IV, Cifra Variation, line 3 and 5, change outside-ef-ball-ef
R/L-ft to, and touching R/L toe ~~to~~ R/L

134 VI, Dobogo, add to end: Face diag R (cts 1,&,2), diag L (cts
3,&,4).

135 Add under Fig. VIII: Ending: End meas 18 with a LRL in place
(replaces click)

104 SZATMARI CYCLE
Friss Csardas, #1 Figuring, lines 1-3 to read:....csardas and
where ptrs are-not holding-each-ether, only with one hand, or
even-let-each-ether or dance freely, without a hold.....

ADD TO INDEX

131 PINZGAUER BOARISCHER

133 DUNÁNTULI UGRÓS

136 DUDALAS

137 ROKOKO KOLO

138 INVIRTITA din LUNA-TURDA

MORRY GELMAN, Cont'd.

Several years in Germany as a aircraft engineer with the Uited States Air Force provided Morry and wife, Nancy, with an opportunity to become active members of a Gebirgs Trachten Vereine (Mountain Folk Costume clubs) and to dance extensively in Germany and Austria.

They later taught at California workshops and the Stockton Folk Dance Camp. They organized the Oberlaender (a Schuhplattler club) there and another Trachtem Verein in Maryland. In the seventies they made several return trips to Bavaria and Austria to dance (once in Munich with two thousand dancers), and to do extensive dance research,

JERRY HELT began his Square Dance activities in the early 1940's and has been a full-time caller since 1953. As a professional caller and instructor he conducts caller clinics, workshops and serves on the teaching faculty of numerous universities, institutes and camps throughout the United States, Canada, Mexico and Europe. Also, serves the Amerian Square Dance Workshop, Inc. and is a member of the Caller-lab. Jerry conducts a full program of classes and clubs in Cincinnati and surrounding areas which include squares, rounds, quadrilles and contras. He attended Engineering School at the University of Cincinnati. His home is in Cincinnati, OH, with his wife, Kathey, and three daughters.

Here are some of his square dance accomplishments:

Recording artist on Blue Star, MacGregor, Scope, Sets in Order, Hollywood and Gateway Records. His numerous albums and singles are heard around the world.

Served on the program of the National Square Dance Convention since 1953.

Conducted exhibition groups and has taught dancing to mentally retarded, wheelchair groups, children and and is a Square Dance Leader for the YMCA.

Featured in articles in the National Square Dance Magazine "Square Dancing" and other magazines and publications.

Featured as caller and choreographer on stage and television shows.

Conducts tours for Square Dancers to Europe, Mexico and Hawaii.

Creator of "Sweep a Quarter." Among his round dance compositions is "Jiffy Mixer."

The Jerry Helt Fan Club and its national membership contributes and supports the American Cancer Society to help wipe out Cancer.

Inducted into the American Square Dance Society Hall of Fame.

Among his many hobbies is sculpturing and antique collecting.

KÁLMÁN MAGYAR was born in Kiskunhalas, Hungary. He studied ballet at the Hungarian National Ballet Institute in Budapest. Here he received his formal training which included folk dance. During summer vacations he also participated in folk events in the villages of the Kiskunsag Region of Hungary.

He arrived in the U.S. in 1962, and soon joined the Hungária Folk Dance Ensemble in New York City. His interest in Hungarian folk dancing and folklore intensified and he has been studying it since.

He became Artistic Director of the ensemble in 1964. The Hungária is one of the oldest and best known Hungarian performing folk dance groups in North America. Love of dancing and friendship are the most important factors in its functioning. Members come from the Hungarian ethnic community of the New York, New Jersey Metropolitan area.

The group presented several full concerts, participated in the Hungarian Heritage Day programs at the Garden State Arts Center in New Jersey, took part in the Presidential Inaugural Festivities in 1976, won the recognition of Hungarian folk dance experts at the 1977 Festival for Hungarian Dance Ensembles of Abroad in Budapest, Hungary, and did innumerable short programs and appearances fo American and Hungarian ethnic audiences in the northeastern part of the United States.

Kálmán's first exposure to recreational folk dance teaching was at IFC-3 in 1974, in Kent, Connecticut. Since then, he has taught across the entire Continent (Chicago, Buffalo, Boston, Florida, Texas, Louisiana, Colorado, California, Toronto, Montreal, to name a few places.)

He traveled to Hungary on several occasions to further study the folk dance movement of his home country.

KALMAN MAGYAR, Cont'd

He established Pontozó, Hungarian Folk Dance Festival, which aims at bringing Hungarian folk dance groups into closer communication with each other and provide the general public with the opportunity to see Hungarian folklore presentations on stage. The first Festival was held in 1975 in New Jersey, and has grown into a Continent-wide movement, with regional events across North-America, and a Summit Festival, held biennially. Each series of Pontozó events activate about 30 groups, approximately 400-500 dancers and thousands of spectators.

Kálmán and Judith met through folk dancing in the Hungária Ensemble. They were married in 1969. They have two children: Lidikó and Kálmán, Jr.. The children are both members of the Új Vár Childrens's Group.

Kálmán holds a Bachelors Degree in Chemistry and a Masters Degree in Business Administration. In "private life" he is in a managerial position in a large pharmaceutical company in New Jersey. Kálmán and Judith Magyar produced a number of folk music records, which they utilize in their teaching of recreational folk dances. In 1978, they organized the American-Hungarian Folklore Centrum, a division of the American-Hungarian Educations' Association. Kalman is Acting Director and Judith is Secretary/Editor. Pontozo Festival, the First Hungarian F.D. Symposium were among the first projects of AHFC, followed by a Hungarian folk art exhibit and workshop series in New York City, and Hungarian folk dance parties.

JUDITH MAGYAR was born in Budapest, Hungary. The artistic environment of her family greatly influenced her upbringing. Her interest in literature, art and music of her native county was reinforced by her formal education.

She arrived in the U.S. in 1963. She continued her studies in the arts, received a degree in Interior Decoration and worked in this field for several years.

In 1964 she joined the Hungária Ensemble. This time marks the beginning of her serious involvement in Hungarian folk culture. During the years she spent much time studying, researching and promoting the beloved folklore of her native country. She is now Artistic-Director and Costume Designer for the Ensemble. She is a choreographer and teaches both performing and recreational groups.

Besides working with adults, she regards the education of children in the ethnic community equally important. In 1976 she founded and since then directs the Új Vár Childrens's Dance Group, In Passaic, N.J. The pupils' ages range from 5 to 13. The group was awarded the Junior Trophy at the 1979 Eastern Regional Pontozó Festival.

She took research and study trips to Hungary to advance her knowledge in Hungarian folk culture. She is a member of the American-Hungarian Educators' Association and serves on its Advisory Board. Judith is an accomplished zither player. In 1976, she was invited, along with her family, by the Smithsonian Institute, to perform at the Festival of American Folk Life, in Washington, D.C. She is Publisher/Editor of Karikazo, Hungarian Folklore Newsletter, the only publication of this nature in America, in English.

MARCUS MOSKDFE - See Errata

GEORGE TOMOV - from Skopje, Macedonia, now makes nis home in New York. He was the featured solo dancer of the Yugoslavian National Folk Ballet companies, Tanec and Lado, and has performed and instructed Yugoslavian Folk Dancing throughout the world.

Schooled not only in the art of performing, but also in the know-how of teaching, George Tomov's workshops and master classes at universities, clubs, schools, organization and with folk-dance groups, have won him international recognition. The frequent folkdance tours which he arranges and conducts have attracted hundreds of Americans and Canadians introducing them to the joys of folk dancing in the land where such self-expression is an everyday activity.

Mr. Tomov has earned degrees in both architecture and sculpture from the University of Skopje, and is fluent in 5 languages besides English. Deeply committed to expanding the popularity of folk dance in the United States, Mr. Tomov is the founder and head of the Folkdance Foundation, Inc., a non-profit organization chartered by the State of New York to support and promote the dance, song and folklore of other nations in the United States. His performing group, the George Tomov Yugoslav Folk Dance Ensemble is one of the leading Yugoslav folk dance companies in the United States.

ELINOR MACKENZIE VANDEGRIFT was born Assam, India of Scottish parents. She began Scottish Country Dancing while at school in Chester, England, then expanded her dance background to include a wider, international range at Bedford College of Physical Education.

She became more "nationalistic", and thus more involved with SCD, on emigration to the L.A. area in 1967. After 6 months in Los Angeles she worked with the Brooklyn Y.W.C.A. as Health/P.E./Recreation Director for two years. In New York she became involved with a small Scottish song group who specialized in a Gaelic repertoire.

After a year spent working (and dancing) her way around the world, Elinor returned to live in Santa Monica in 1971. She moved to the Pacific Northwest in 1976 after her marriage.

Elinor holds the teaching certificate of the Royal Scottish Country Dance Society and has been Director of Instruction for both the L.A. and the Seattle Branches of the Society. She has danced with demonstration groups in L.A., N.Y., Seattle and Scotland and conducted teacher candidate classes in L. A. and Seattle. She has taught at many workshops in Canada and the U.S. and eagerly looks forward to teaching at the SDSU Folk Dance Conference.

At present she enjoys her work with multipli-handicapped children and her involvement with the Special Olympics program. She and her husband, David, whom she met in Turkey, share interests in cross-country skiing, travel and writing as well as S.C.D.

THE SAN DIEGO STATE UNIVERSITY FOLK DANCE COMMITTEE MEMORIAL SCHOLARSHIPS are awarded each year to deserving leaders or potential leaders in folk dance. Funds for the scholarships come entirely from collections at the Conference and from the annual Valentine fund-raising party in February. Some one hundred scholarships have been awarded to date.

Memorial scholarships are awarded for the following: Elizabeth Sanders was one of the two original founders of the Santa Barbara Folk Dance Conference. She died in December 1959 after a short illness. The other Frank Cole, passed away in 1962. Maude Sykes, a hard working and long time member of the committee passed away in 1976. And in 1979 another hard working long time member passed away, Marion Wilson.

When the conference moved from the University of California Santa Barbara campus in 1959, the name of the conference was changed and is now known as the San Diego State University Folk Dance Conference.

SCHOLARSHIPS - there are several different types of scholarships awarded each year - Folk Dance Federation; Group scholarships; and Memorial scholarships.

The 1982 SDSU Folk Dance Committee's Memorial scholarship winners are: Jana Julian (Los Angeles), Edith Sewell (Oxnard), and Dana Stone (Van Nuys).

THE 12 FLAGS OF CALIFORNIA - We are pleased to again have on loan from the Automobile Club of So. California the 12 flags which have flown over California - during the Spanish Empire; English rule; Spanish; Russia's Russian-American Company; Privateer; and the official Bear flag.

MEET THE FOLK DANCE FEDERATION CONFERENCE COMMITTEE:

Celeste & Steve Alban	Miriam Lubet	Isabelle Persh	Alice & Archie Stirling
Perle Bleadon	Ted Martin	Evelyn Prewett	Valerie Staigh
Dorothy & Tom Daw	Bob Moriarty	Marie Reisch	Donna Tripp
Ed Feldman	Freeman Odium	Audrey Silva	Ed Wilson
Gerry Gordon		Fran Slater	

If you have any questions or problems, contact one of the above committee members. We are her to serve you.

HAVE A GREAT FOLK DANCE VACATION!!!!